FILTERS | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS | PLUG-INS **Free CD inside**

Photoshop creative®

The magazine for **Adobe® Photoshop®** inspiration and advice

Inside

Photoshop expertise
No-nonsense guides to using the tools and menus in Photoshop

Create fireworks
Add a bang to night shots by creating a firework display

File formats
Understand the best formats to use in your work

Paint like Cézanne

Use the Smudge tool to turn a photo into a still life masterpiece

Brushes special
See how brushes can boost your creativity – special 8-page guide

45 pages of creative tutorials inside

Free CD-ROM!
- **30** Professional photos
- Textures and patterns
- **400+** Art brushes
- **30+** Free fonts

and much more

Realistic colour control
How to change the colour of objects in your photos without losing shadows and highlights

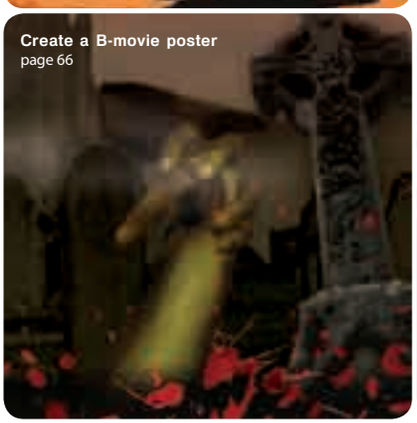
eMag

Welcome

A glimpse of what's in store this issue…

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.



Readers who've been with us since issue one will know we get very excited about digital painting, especially when it involves transforming a photo into a fabulous piece of art. We get particularly excited when the artwork doesn't rely on artistic talent, and previous issues have revealed how Photoshop can pick up a photo's colours and form so all you have to do is decide on the brush tip and move the cursor.

Well, we decided to shake things up a bit this issue. Although we still show how Photoshop's filters and tools can turn a photo into a painting (Create the Cover, page 26), we also have the first instalment of our Digital Painting From Scratch series. Here we show how Photoshop's brushes can be used to create a beautiful painting. By picking the right shapes, you can dab away and before you know it you have a stunning landscape. This is an excellent way of getting to grips with Photoshop's brushes and it all starts on page 58.

If you don't fancy the digital artistry route, you can learn how to change colour in photos on page 42, and there's a guide to the Warp tool on page 46. This gem lets you become an imaging contortionist, bending your files into weird and wonderful shapes. And for a touch of Hallowe'en fun, turn to page 66 where we show you how to create an atmospheric B-movie poster. It's spooktacular!

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

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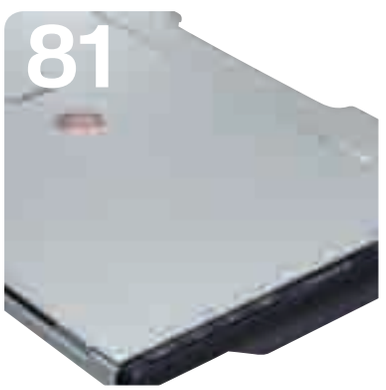
Don't suffer in silence if you have a Photoshop problem. Write in to our Advice centre for the solution



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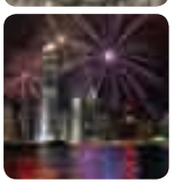

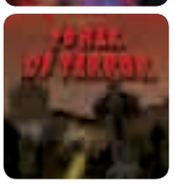

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On the CD
More free resources

From photos to brushes, to fonts to textures, there's a great collection of resources for you on the disc

Exhibit
Reader showcase

This is the part where we present the best entries to previous Readers' Challenges. Is yours here?

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

A living masterpiece

First I would like to say I always look forward to reading your magazine every month and have improved a great deal in using Photoshop CS2 as a result. As I thoroughly enjoyed creating my own 'Pre-Raphaelite Masterpiece' I would like to share my result, using my own photos, to show you what a 'home-made masterpiece' looks like.

Please continue making such a splendid magazine! Kind regards

Marijke de Vries

Marijke took our painting tutorial and really made it something special – let us know if you've done the same

Thank you so much for sending us your work, Marijke. You've done a really good job on the final artwork – all the Pre Raphaelite elements are there and the photo captures the dreamy feel that was evident on so many of the women in the paintings. We'd love to see any of your other digital creations – and if there's anyone else out there who had a go at this tutorial, show us what you produced!

Wot no prints?

I'm a regular reader to your magazine and always enjoy seeing what's coming in the next issue. In issue 11 I was delighted to see that the next month would bring some creative print options. Out comes issue 12 and guess what… no printing pages! What happened? Did you run out of ink?

John Spencer

Delayed but not forgotten – our printing special was a little later than planned

Ahem, unfortunately the gremlins were out in full force when we were working on issue 12, which meant that we couldn't go ahead with the printing feature as planned. However, it appeared in its full – if delayed – glory in issue 13. Make sure you don't miss it by subscribing today – see page 90 for details.

I can see!

Hello, you may remember me. I sent you a letter a few months ago praising your magazine but bemoaning the fact that I struggled to read the print. It was getting to the stage where I thought I would have to tape a magnifying glass over my eyes!

But then issue 13 came through the door and things have improved! I can now see the text without squinting, and it's made me enjoy the magazine even more. I'm presuming you've made the text bigger and my eyes haven't just got better! Thank you for listening to an old man!

Bart Seacrest

That's quite okay, Bart. We've tried to hit a compromise between being able to see the text and still being able to fit in lots of information! We're pleased it's helped.

View from the forum

User: Trixie
Post: Shape challenge
Does anyone else out there use the Custom Shape tool? I can't get enough of it, but no one else seems to like the tools. If you use them, let me know and I'll challenge you to a shape-off!

User: Timtrim
Post: CD stuff
I noticed a post ages ago asking if any readers wanted to supply content for the CD. I have some photographs to give if anyone is interested.

Forum challenge

I was working in the lab…

In the Image Feedback section of our forum you can take part in our semi-regular challenge. Not to be confused with Readers' Challenge, the forum challenge revolves around a word or saying that you illustrate. You need to use your own resources, but apart from that you can do what you like. The most recent challenge was 'Monster Mash', which tied in nicely with our pre-Halloween B-movie poster tutorial. There were some really scary entries, but we couldn't resist this 'spudtacular' ghoulish scene from earthjam, so crowned it king.

Left: earthjam impressed us with this marvellously monstrous creation for the 'Monster mash' forum challenge. Monster mash… spuds – geddit!?

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

eMag

Creative hub

The latest news stories for the Photoshop community

What's hot this month

A LOAD OF POLLOCKS

This Flash-based site is a great way to create your own Jackson Pollock-style modern masterpiece from the comfort of your web browser. Save a fortune on paint and canvas. **http://jacksonpollock.org**

ADOBE CREATIVE SUITE PODCAST

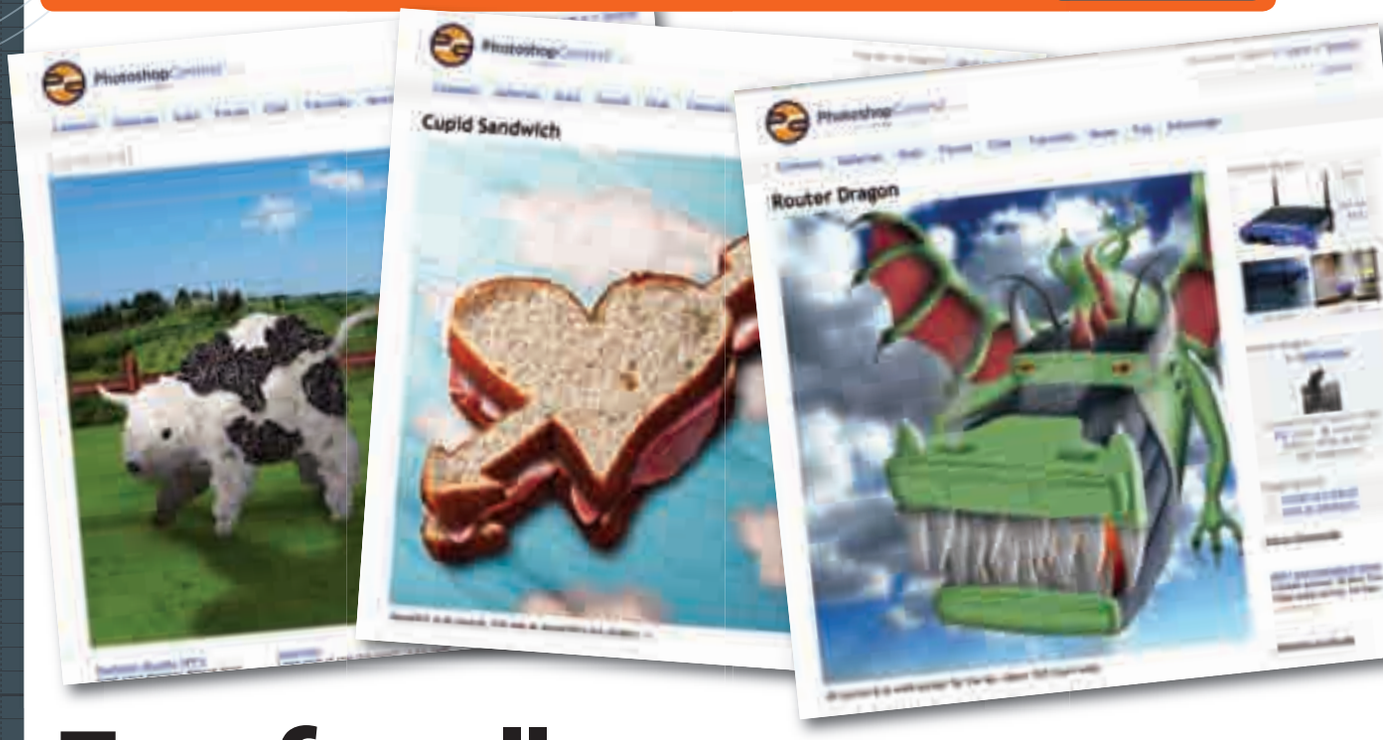
The Adobe Creative Suite Podcast with tips and tutorials by Terry White, free via iTunes or at **www.creativesuitepodcast.com**. With Adobe for over a decade, Terry covers the full Suite but has a passion for Photoshop-based podcasts.

BUILD LEGO WITH PHOTOSHOP

We love this tutorial and free brush set from **www.photoshoproadmap.com** showing how to build Lego brick Photoshop brushes. A high-res normal and negative set are provided, and screenshots explain how to install, modify and use them.

TOP STORY

COMMUNITY



Fun for all

Popular Photoshop contest site gets major makeover, adds new features and prizes

Fans of Worth1000.com, the image manipulation contest website, will love this entertaining alternative where users can showcase their Photoshop skills.

PhotoshopContest.com (**http://photoshopcontest.com**) began in late 2001 in a cubicle farm near Pittsburgh in the US. A few web developers got together to produce a new site dedicated to the joys of digital image manipulation. PSC was initially inspired by Fark.com's often hilarious Photoshop competitions. The PSC site has grown in the last five years adding many new members in the process.

Browse the image galleries and find your favourites

Competitions are regular and varied, and once you've signed up you can download the original image to start manipulating. The standard is high, but you needn't worry if your Photoshop skills aren't up to scratch – all are welcome. Winners are determined by fellow users' votes, and the more competitions you enter the more chances you have of winning.

However, you can have almost as much fun simply taking part. You can view contest image galleries and study individual users' profiles – great if you find someone whose work you really love. Many members have links to their own sites or MySpace accounts.

PSC recently had a major makeover, adding extra features and functionality proposed by members. New features include a more user-friendly intuitive layout and the ability to upload bigger files. You can now select your favourite images as you browse contests and are also able to edit the display order. As an extra incentive, prizes are regularly awarded, donated by sponsors alongside the usual peer group fame. For a modest $24.95 a year you can upgrade to the PSC Advantage system, offering the ability to view and post entries to contests up to one week before they even start, and lose the annoying Google ads.

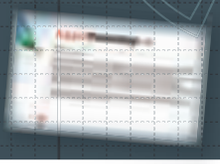
PSC includes a newly revamped forum where you can discuss contests and entries and just about everything. There are also some excellent user-written and illustrated tutorials to try. As Photoshop TV's Matt Kloskowski recently said: "It's a pretty cool site and everyone should go check it out."

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the beginning, part 13

Follow the evolution of Photoshop in this regular series

Version 9 of Photoshop, better known as CS2, was released in April 2005 and went by the amusing name of 'Space Monkey' in beta form. It added the Adobe Bridge, a browser window now common across the CS Suite, and a host of new features and tweaks. These included the excellent Smart Objects, Image Warp, Vanishing Point and Smart Sharpen. Photoshop finally got a Red Eye tool, previously only found in Elements 3, along with a neat Spot Healing Brush tool. A new Lens Correction tool eased a problem common among photographers. Overall productivity enhancements added something for everyone and CS2 had good reviews.



Boost creativity with Free Images

Simply-named website offers free stock images to use in your projects

Finding the best Photoshop free resources online can require hard work and diligence.

Occasionally they fall into your lap, which is what happened when we typed 'free images' in the Internet browser address bar. Up popped the simply-named Free Images (**www.freeimages.co.uk**) website, a quality resource for digital stock photographic images.

Get free stock images from this aptly named resource

The work of Steve Gibson, the site includes a searchable database, free templates to spruce up your work, and a useful ideas and tips section including advice on selling your work.

"The site was started about six years ago and now includes more than 2,500 stock images which anyone can use free of charge if they link back or credit the site when they use them," says Steve. An 'Image Topics Index' makes further search a painless process. Although they can take a while to load, most images are a meaty 1152x864 or 1200x1600, and all are 24-bit maximum quality JPEG.

"In the near future we plan to add a forum and an overhaul of the Members area, including an option for users to share their own images," adds Steve.

VIDEO TUTORIALS

Photoshoponline.tv offers free video tutorials

New video podcast blog offers the best tips and techniques from respected Photoshop author and trainer

Respected Photoshop author and trainer Jan Kabili has launched a video podcast blog devoted to the best tips and techniques. Jan, previously responsible for the excellent 'The Unofficial Photoshop Weblog', offers a succession of free tutorials either via an iTunes sub or online. You can watch each tutorial via your browser, pausing and rewinding once the file has fully loaded. Recent tutorials include how to auto-select layers and compositing with layer masks.

This new video podcast is just one of many springing up across the web. Unlike audio-only podcasts, you can watch while you learn. The best place to find them is by searching the iTunes podcast directory – download it free from Apple (**www.apple.com/itunes**). Meanwhile, watch Jan's tutorial podcasts at **www.photoshoponline.tv**.

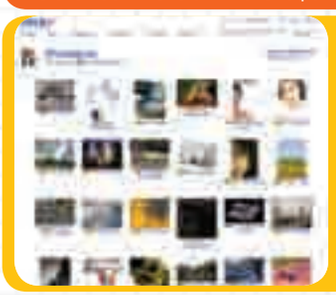
Improve your Photoshop skills with these podcasts

EXPOSURE

Get your work seen

ON MY DESK
www.on-my-desk.blogspot.com

This popular blog gives us a chance to nose around the desktops of creative folk, and you can submit your own workspace baubles. Some great insights reveal you don't need the latest Photoshop and a new computer to produce stunning work. The brainchild of illustrator Linzie Hunter, the site has links to all who take part.



FLICKR PHOTOSHOP GROUP
www.flickr.com/groups/photoshop

Flickr, the online photo-sharing site includes some wonderful community groups, several of which cover digital photography and Photoshop. With over 3,000 members and almost 30,000 images posted, you can add your own. You can also join in with Photoshop discussions and get tricky questions answered by other users.

Updates...

THIS MONTH IN SHORT

New additions to the world of Photoshop

New version of Photoshop Elements!

It seems like only yesterday that we were getting our teeth into Photoshop Elements 4, well now version five is around the corner! Announced just as we were going to press, it's due to ship in October and has loads of cool new features. There's the full story next issue, or go to **www.adobe.co.uk**.

HP debuts Photosmart D7360 printer

HP has released Photosmart D7360, described as 'the fastest photo printer with lab-quality prints'. Able to output a 6x4 print in 12 seconds, it can also print full colour documents at up to 31ppm. RRP £200. **www.hp.co.uk**, review next issue.

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

At a loose end? Here are the must-see events coming your way

4TH OCT
PHOTOSHOP FOR PHOTOGRAPHERS – GETTING STARTED
Based on the South Bank at the London Eye, this one-day course will provide an introduction to image manipulation from the photographer's perspective. **www.tpoty.com**

20-21 OCT
THE CREATIVE DIGITAL DARKROOM
Katrin Eismann translates traditional photography skills into digital solutions using Photoshop CS2 in this two-day Californian seminar. Focus is on vital tools and techniques. **www.photoshopdiva.com**

26-28 OCT
MACEXPO 2006
Everything for the creative mind under one Olympia, London roof as the likes of Adobe and Wacom join Apple for the annual three-day event. Previous guests included Adobe's Photoshop guru Russell Brown. **www.mac-expo.co.uk**

PHOTOGRAPHY

Read all about it

PhotographyBLOG offers news, reviews, competitions and more in one popular website

PhotographyBLOG (**www.photographyblog.com**) was started in January 2003 by pro photographer Mark Goldstein, with the sole purpose of being a weblog about photography. A great mix of news, features, product tests, Mark's views, user reviews and images has seen the site become a popular choice for anyone interested in photography. As readers will testify, it's now a place to visit daily.

The site has a gallery of user-submitted photos, many of which are outstanding thanks partly to some great competition prizes. "We run three regular competitions, with a wide range of prizes," says Mark. "We've even offered a photography holiday in Andalucia!" More comps are in the pipeline, including those aimed at Photoshop fans. "We're planning to add a contest in which readers can download an unchanged JPG file, then process it as they see fit," says Mark. "The aim is to show how important post-processing is, and obviously Photoshop will be one of the tools used."

At the last count the gallery included 5,833 members, 23,065 photos and 48,821 comments. If you're thinking of buying a digicam, printer, scanner, software or book, PhotographyBLOG also has a wealth of reviews and user feedback, plus a buyer's guide. There's also a discussion forum and a regular gallery member spotlight featuring interviews with the regulars.

The regular competitions have produced some great images

Two of the best… SITES FOR PLUG-INS

Adobe.com
www.adobe.com/products/plugins

Adobe maintains an excellent list and links to third-party plug-ins, including dozens associated with Photoshop. All the big names are linked including Alien Skin Software, Auto FX and FixerLabs, along with some smaller but equally useful developers. You can sign up to enjoy free trial software or simply follow the links to try before you buy direct from the suppliers.

FreePhotoshop.com
www.freephotoshop.com

Enthusiast site includes Photoshop plug-ins and filters for the PC. Over 200 web pages offer more than 300 reviews and features on freeware and commercial plug-ins. Could do with an update, but ideal if you don't have the latest Photoshop. Free brushes, shapes, gradients, textures and patterns also covered.

ONLINE RESOURCES

Get into scripts

Learn more about the dark art of scripts at the GFX site and access tutorials, brushes and actions as well!

For those unfamiliar with them, Photoshop scripts can be very useful for carrying out repetitive tasks, saving time and valuable brain cells. You can set scripts to run automatically, and even, with a little practice, write your own. They are one of the hidden areas of Photoshop that are seldom explored. Trevor Morris, who runs the GFX website (**http://user.fundy.net/morris/**) writes a lot of scripts and offers them to download free of charge.

Trevor has recently updated his online collection, adding not only labour-saving scripts but also many creative ones including an excellent Black & White Variations selection that saves an image to black and white, using around 20 methods with more promised soon. The site also includes some excellent free Photoshop tutorials covering such areas as the hidden power of Photoshop's selection tools as well as tips for improving general load time and performance. The scripts should also work on both PC and Mac.

Enhance Photoshop with resources from the GFX website

The team's wish list

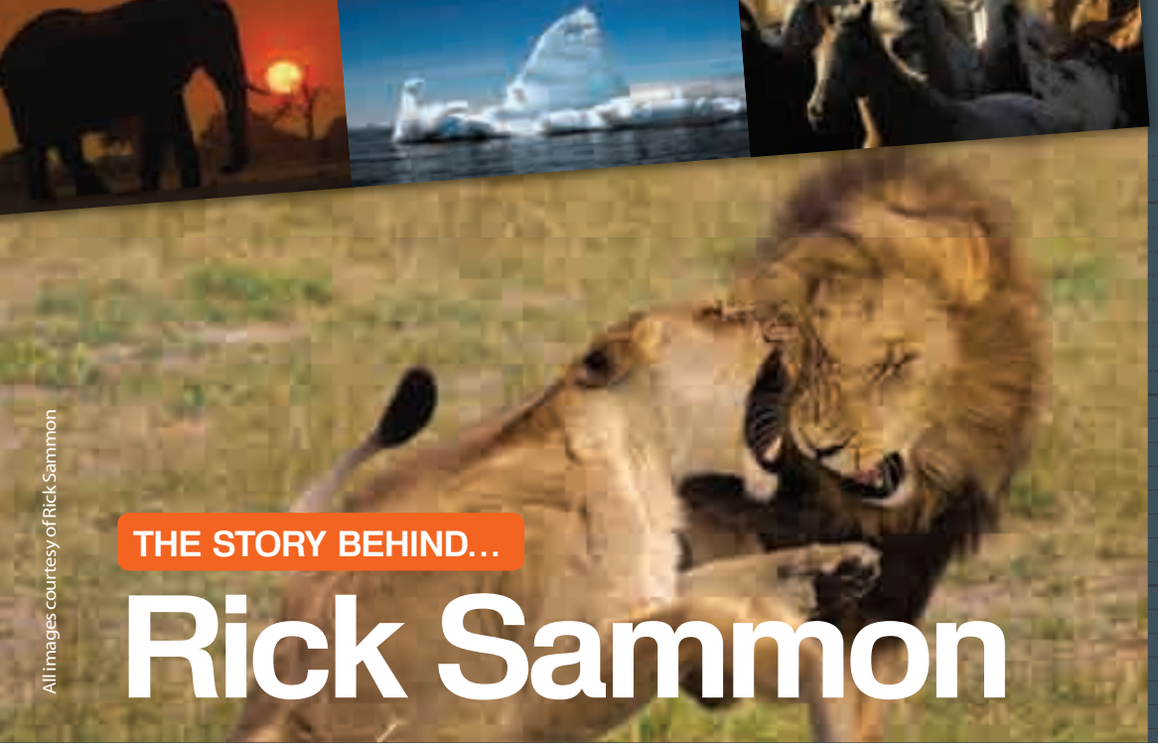
Pure material delight…

PENTAX OPTIO A20

The Optio A20 is the latest model in the well-reviewed Pentax Optio A series that for the first time offers a cool 10-megapixel sensor. The camera comes with three varieties of anti-shake and records movies in the DivX mode so they can be easily burnt to disc.

WE WANT IT BECAUSE…

Despite its compact dimensions, the Optio A20 produces extremely clear, high-quality images thanks to the high resolution afforded by its 10.0 effective megapixels, which should give excellent results even at A2 printout. For around £280 but cheaper online, it offers pro results at an affordable price. **www.pentax.co.uk**



All images courtesy of Rick Sammon

THE STORY BEHIND...

Rick Sammon

Rick Sammon has been host of the Digital Photography Workshop on the Do It Yourself network and produced quite a few Photoshop and photography books, so we couldn't wait to learn a few tricks from him...

Rick's top five tips for taking phenomenal photographs

01 Look out for unique photo possibilities.

02 Instead of placing a subject centrally, try imagining a grid over the scene, then place the main subject where any two lines intersect.

03 Focus and light the eyes well in photos.

04 Use your lens to zoom in and fill the frame to avoid 'dead space'.

05 Look for highlights and shadows to give contrast. When shooting digital, make sure you expose for the highlights.

Rick Sammon's passion for photography has led him to travel the globe. He's been an editor, photographer, digital image artist, workshop leader, author of 27 books, and has also written for a host of magazines including *Layers*. His most recent DVD comprises of a collection of ten QuickTime movies from Rick's seminars. Having taken spectacular shots in a variety of exotic and exciting places, his portfolio is bursting with breathtaking images that capture the essence of the location and its culture perfectly. We caught up with him to find out more...

How did you become interested in photography and teaching others about the subject?

I have always been interested in photography. My parents taught me how to develop pictures in our darkroom. I started with a Kodak Brownie and then shot with my dad's 4x5 Linhoff camera. I used to teach guitar and piano, so always loved teaching. I started writing magazine articles and then books. I love giving photography workshops and teaching Photoshop around the world.

What equipment or camera accessories enhance your photography the most?

I travel with only two cameras: my Canon EOS 1Ds and Canon 1D. I don't use a lot of lenses, taking my Canon 17-40mm lens and Canon 70-200mm lens on standard trips. I do use my Canon 100-400mm IS lens for wildlife and Canon 50mm Macro lens or Canon 100mm Macro lens for close-ups. I shot my book *Flying Flowers* almost exclusively with those two macro lenses and the ringlight.

What made you interested in Photoshop?

I attended a photo show and saw Adobe's Julieanne Kost give a presentation on Photoshop in 2000. Right then, I knew I'd be professionally dead if I didn't learn Photoshop – for my own pics and to teach.

How did you reach the decision to make the transition from photography to digital image manipulation?

In 2001, I went to Cuba, taking my Canon D30 digital SLR. When I came back, I sold my film cameras and made the switch. I was hooked. I wouldn't call what I do manipulation but enhancements, because I try to get an image back to the way I want to see it (with more colour, contrast and detail in the shadows and highlights).

Which do you find the most indispensable element in Photoshop?

The ability to get an image on my monitor to look like the one I saw when I snapped the shutter. I first do everything I can in Adobe Camera RAW. As for features – Curves, Levels and Shadow/Highlight are essential.

You've written a lot of books and articles about photography and digital imaging. What do you think is the most successful way to learn about these subjects?

At my son's day-care centre on the wall was a sign: 'I hear, I forget; I see, I remember; I do, I understand'. So read all the books you can and check out the Photoshop DVDs. I think they're a great way to learn, which is why I produced six in the last year.

What type of photos do you enjoy taking or digitally manipulating the most?

I really enjoy photographing strangers in strange lands, most recently in Bhutan. It's funny, though, that folk who have my *Flying Flowers* butterfly book think I'm a butterfly photographer, and those who check out my site think I'm a wildlife photographer.

Which photographers' and digital artists' work do you find most inspiring?

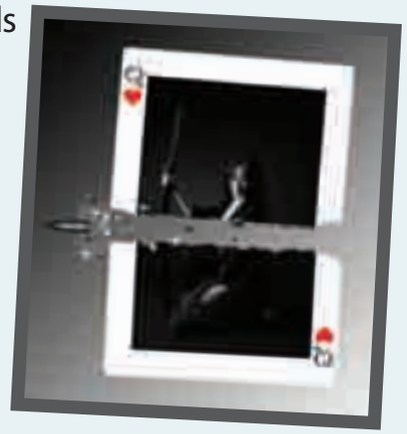
Julieanne Kost from Adobe and Scott Kelby from Photoshop World are my heroes. I dedicated one of my books to Julieanne. Scott is the nicest guy you could ever meet.

Rick prefers to enhance an image rather than manipulate it, giving it more colour, contrast and detail in the shadows and highlights

WEB | SEE WHAT ELSE RICK GETS UP TO AT WWW.RICKSAMMON.COM

Reader's profile

Our latest reader's profile proves you can build whole new worlds with Photoshop. We introduce you to The Land of Morphoria…



Randy SnowDog Monteith

Canadian-based Randy 'SnowDog' Monteith clearly has a lot of fun with Photoshop. He's only been using it for a few years, but has built up an impressive portfolio and even created a whole new universe. Titled The Land of Morphoria, he puts Photoshop to work by creating the animal hybrids that inhabit it. We caught up with Randy to find out what fuels his seemingly endless imagination and get some hot hybrid tips!

How did you get started with Photoshop?
I got an email with an image of a strange animal where someone had combined two animals. I thought it was a neat idea but it wasn't done well. I thought I could do better even though I knew next to nothing about Photoshop. Since I started learning it, the artist in me is coming to the surface.

What is your favourite Photoshop tool?
The Pen tool. Once you master it you can understand why everyone should learn to use it and not be scared of the Pen Monster.

Do you have a favourite image-editing task?
Not sure about a favourite. I like the whole process, from just thinking about a new image to how I'd create it in Photoshop, and then of course, trying it out. I experiment a lot.

Tell us more about The Land of Morphoria.
It started with trying to make a better animal hybrid. One of my first was King Goshin. The other 30 or so members of Morphoria came one after another. I tried to make them more natural than weird or strange, so the viewer really thinks they could exist. I've told some people I took the photos in Australia and fooled a few of them for a few minutes. The story is still being fleshed out, but basically King Goshin is the good king and Mr Ed is the evil presence trying to take over. I think it would make a great picture book for children. The Land of Morphoria now has its own blog at **http://morphoria.blogspot.com**.

How long have you been using Photoshop?
A little over two years. I spend three hours a night on it. Last May I sold my first piece of framed artwork titled 'Euphoria' for $300.

What inspires you?
My wife Lisa, my son Rory and my daughter Chelsea. (Chelsea is my biggest fan. She did a school project featuring my artwork and described what each image meant to her. It blew me away.) Movies, TV and people that deviate from the norm. My fav band RUSH is a big inspiration since I was 16. One day I'll do a CD cover for them. They just don't know it yet.

What's your most helpful Photoshop tip?
Forget third-party filters/plug-ins – the built-in ones are amazing. I mapped a photo of sheet music onto a blanket with the Displacement filter. It looks 3D and impressed many people.

Find out more at **www.pbase.com/snowdog** or email Randy: **snowdogz1@shaw.ca**

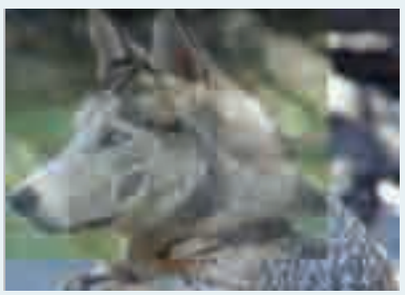
Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

DECONSTRUCTING AN IMAGE

Discover how Randy created FenWick

FenWick is the historian in The Land of Morphoria and combines the characteristics of a husky and a squirrel. Here's how Randy created him…



01 Don't lose your head I found a great photo of a squirrel, and then the head of a husky. I placed the husky's head on a new layer above the squirrel layer, then lowered the opacity of the husky layer to about 54%. This let me see both heads at the same time and then scale the husky's head down to fit the squirrel's body.

02 From wolf to squirrel The next step was to remove the background of the husky's head using a layer mask. I then worked on the neck area using the Clone tool set to Normal mode and cloned the hair from the squirrel's back onto the husky's head. This made the head look like it belonged on the body.

NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Ashira (above)

"Ashira can be thought of as a study in curves. The curve of her beak, back, leg and chest all fall into each other regally. Make sure you have a lot of fish to feed her on hand."

The Wizard's Resurrection (left)

"The morph in this image from the skull to the Wizard's human appearance was created with blending modes and layers."

Wither (above)

"A collage of the girl's face, the woods and an adjustment layer to colour it all blue. The final touch was a layer containing a layer style that played with the opacity of the rain/tear drops."

03 Final touches

Now I used the Clone tool again, but changed its mode to Color and started to use the nice bluey-grey hair on the squirrel's back to colour the whole body. Finally, I did an Adjustment layer and added some blue and then some snow. That's the historian completed!

Pixel Boy (above)

"Across the digital landscape of bits and bytes, warm memories feels the pulse, the search for the spark, illumination… the one that soothes and feeds." – SnowDog. This is a great effect that can be adapted to all sorts of different photos.

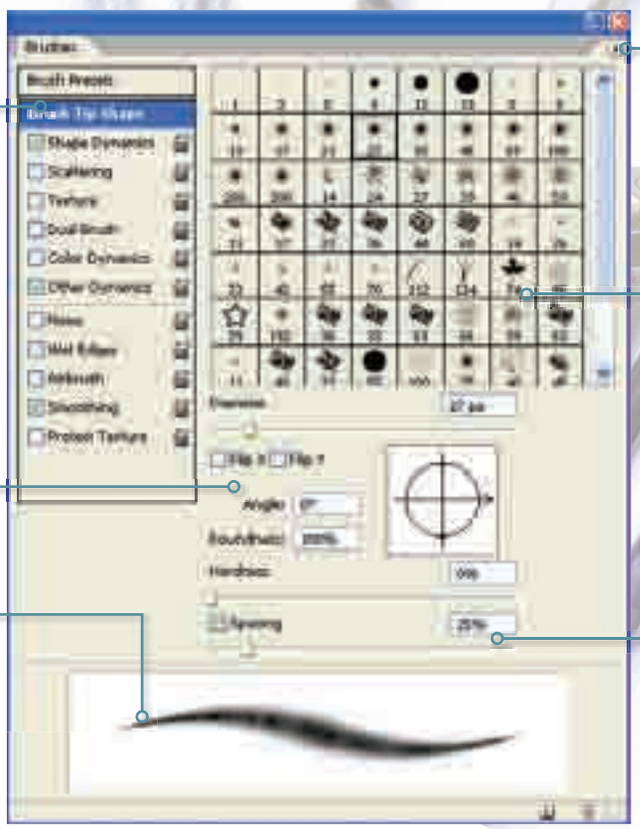
Get started with *Photoshop brushes*

If you thought the Brush tool was a one-trick pony, you couldn't be more wrong! Tim Shelbourne demonstrates the stunning versatility of Photoshop brushes

If your experience of Photoshop brushes revolves exclusively around using just the default hard and soft edged round brushes, you're missing out on a whole new wonderful world of Photoshop creativity. The mission of this feature is to open up the door to this world of exciting, dynamic brushes, and give you the lowdown on all things brush-related.

Brushes can be used for much more than simply painting with the Brush tool, and can be an absolute godsend in your everyday Photoshop image-editing tasks. There are many other tools that use whichever brush tip you select from the Brush Picker. The Dodge and Burn tools, Blur tool, Smudge tool, Clone Stamp tool, Healing Brush, Smudge tool and the Eraser all use the currently selected brush tip. Using these tools with a dynamic brush can often yield far better results than when using the standard hard or soft round variety of brushes. Imagine being able to clone with a textured brush to create realistic surface effects, or partially erase an image layer with a charcoal-textured brush for really convincing natural media effects!

To get to grips with brushes and all they can do, you first need to make sure the Brushes palette is displayed in Photoshop.



DYNAMICS
The list of Dynamics categories. If a category of dynamics is active with the current brush it will have a check mark against it. Make a category active by clicking its check box. Click on the title for the Dynamics category to display the settings within it.

BRUSH GEOMETRY
From here you can adjust the diameter, roundness and angle of the brush tip. Do this either by entering values or by dragging on the brush geometry diagram in the small window.

STROKE
Here is a visual representation of how a stroke from the brush will look when you paint with it. This area is updated every time you adjust any dynamics settings, so you can see the difference that the new setting will make to the look of the brush stroke.

POP-UP MENU BUTTON
Click this small arrow to load a brush set, save your current brush, reset your selection of brushes or change the way the brushes are displayed within the palette itself.

BRUSH THUMBNAILS
In this area of the palette you can see all of the footprint thumbnails for all the brushes in the currently loaded brush set. To choose a brush, simply click on its thumbnail.

SPACING
This slider determines how close together the separate 'dabs' within a brush stroke are. Low values result in a smooth continuous stroke, while high values result in broken strokes with gaps between each dab.

This palette is Control Central for brushes, and is usually docked in the palette well in the top right of the Photoshop workspace. Hit F5 on the keyboard to see it.

From this palette you can choose and control every aspect of your Photoshop brushes. Once the palette is visible, click on the Brush Tip Shape entry on the left. From here you can control the master diameter of the brush you're using, its angle and roundness, and the spacing of the dabs in the brush stroke.

Loading brushes

You may not know it, but Photoshop ships with a huge collection of stunningly creative brush tips. The brushes themselves are in various libraries which can be loaded via the Brush palette. To display all available libraries, click the small right-pointing arrow at the top right of the Brush palette.

The brush libraries have been given descriptive titles, so you can easily identify the type of effects the brushes in each library are likely to produce.

Here are the most useful brush libraries and a summary of the effects the brushes within each library produce:

CALLIGRAPHIC

These chisel-shaped brushes are useful for creating strokes made up of both thin and thick lines. The brushes work in a similar way to traditional calligraphy pens.

DRY MEDIA

Here you'll find a collection of brushes that re-create the marks of traditional dry artists' materials such as pencil, pastel, chalk, dry brush and charcoal.

FAUX FINISH

These brushes mimic traditional paint finishing and decorating techniques such as combing, sponging, graining, rag-rolling and stippling.

NATURAL/NATURAL 2

Another enormous collection of natural media-style brushes. This set covers everything from watercolour, through charcoal and chalk, to stippling and paint finish brushes.

SPECIAL EFFECTS

There are some weird and wonderful brushes here. Choose a brush and you can paint with planets, spirals or even rubber ducks! Useful, huh?

THICK/HEAVY

Here you'll find brushes that will give you the effect of heavy bristle bushes loaded with oil paint. Great for that Old Master feel!

WET MEDIA

Want to mimic the effect of really liquid, sloppy watercolour, or even spilt coffee or puddles of water? These wet brushes will help you on your way.

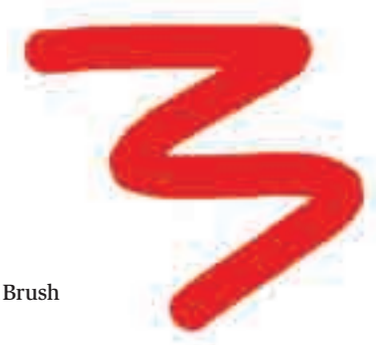
Loading your chosen set of brushes is a simple case of choosing your desired library from the list. See the Loading and Saving Brushes boxout on page 21 for more details.

The best brush styles

There are 12 brush sets in Photoshop, but we think these seven have the options you need for creating artwork and editing with tools like the Clone.

Scattering

Texture



Dual Brush

Here we show you what effect the dynamic settings have. In this first case, we have selected Scattering and bumped the Scatter Jitter up to spread the mark

The Texture option allows you to set a texture for the brush strokes. You can use the supplied ones with Photoshop, or install your own to create special brushes.

Select Dual Brush to work with two brush tip shapes. You can set a blending mode for how the tips interact with each other, as well as control spacing

Footprint

Brushstroke

The large window in the palette displays the footprint thumbnails for all the brushes in the currently loaded set. You can choose any of these brushes by simply clicking on its thumbnail. At the bottom of the palette, you see a representation of what a stroke from the brush will look like. (See the Brush Palette boxout on page 17.)

The anatomy of a brush

Although you can create effective strokes with all Photoshop brushes, each brush is constructed from a single dab or footprint. You can see the footprint of any brush simply by clicking once with it in a Photoshop document.

Brushstrokes are made by placing lots of these footprints very close together as you drag the brush. As you'll see in the Create Your Own Brushes box (page 19), you can create your own unique brushes from a single footprint.

Of course, there's far more to brushes than simply making solid marks, and this is where the dynamic capabilities of a brush come into play, and where the real creativity begins. You can modify the size, shape and opacity of every single brush. If you use a mouse you can do all of this manually, but if you have a pressure-sensitive graphics tablet you can set any of these dynamic capabilities to react to your pressure-sensitive stylus in a myriad of ways. Brush dynamics allow Photoshop brushes to respond in just the same way as their real-world counterparts would do, so as you increase the pressure with your stylus on a graphics tablet, the size of the brush, its colour or opacity will change onscreen in response to this pressure.

All of these super-dynamic characteristics are controlled and set via the Brushes palette. The dynamics of a brush are divided up into separate categories, and you can see these categories down the left-hand side of this palette.

When you choose a brush from the thumbnails, you'll see that the check boxes next to some of the dynamic categories are checked. This indicates that the corresponding set of dynamics is active for this brush. For any group of dynamics to be active, you need to make sure that the category's check box is checked.

> "There's far more to brushes than making solid marks, and this is where the dynamic capabilities of a brush come into play"

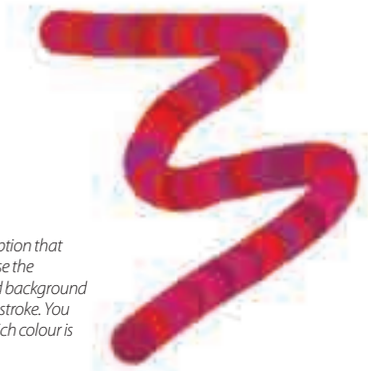
You can access the various settings within a category of dynamics simply by clicking on its title. There are various options in the dynamics panel, and here's a look at the most useful.

Jitter is a way to introduce degrees of randomness to the characteristics of a brush. Jitter sliders are available for all a brush's dynamics, and the Jitter value is set via the slider. The higher the value, the more randomness is introduced to the dynamic characteristic. For example, in Shape Dynamics, the more Angle jitter you introduce, the more the angle of each dab in a brush stroke will differ to the next. Jitter is available for most dynamic characteristics, including Size, Scattering and Color. For each characteristic, Jitter serves the same purpose; to introduce randomness to the stroke.

Shape Dynamics allow you to play with the size and shape of your brush and choose exactly how the shape of the current brush tip will react to the direction, speed or even pressure of your stroke. Remember, you'll only get

Color Dynamics

Other Dynamics



This is a great option that allows you to use the foreground and background colours in each stroke. You can control which colour is used the most

There's only two setting sin this option, which allow you to control the flow and opacity of your strokes and get some nice random effects

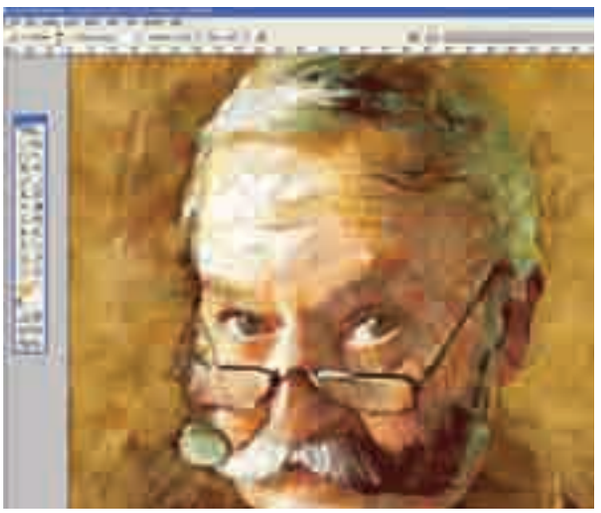
pressure-driven dynamics if you're using a graphics tablet.

Normally, the separate dabs in a brush stroke are placed perfectly in line with one another as you drag a stroke from the brush. However, you can often achieve more realistic brush marks by scattering these dabs within the brush stroke. Scattering does literally what the name suggests, in that it scatters the separate brush dabs around the central spine of the stroke. The higher the Scattering amount, set via the Scatter slider, the further the dabs are scattered.

In the Texture Dynamics category, you can add a texture of your choice to any brush tip. You choose your desired texture from the Texture swatch in the Brush palette. There are hundreds of textures to choose from. Once you've chosen a texture, you can increase or decrease the scale of the texture to make it more or less obvious in the brush stroke. You can even choose how deep the surface of your texture appears via the Depth slider.

If you thought one brush was good, why not try two! In the Dual Brush category you can choose a second brush tip to overlay on top of the one you're using. Double the fun!

Generally, any brush you use with the Brush tool will paint with whatever colour you choose for your Foreground colour swatch, but via Color Dynamics, you can set your brush to paint with both the Foreground and Background swatch colours. With this option, you can choose for your brush to randomly jitter between the two colours, or even start a stroke using the foreground colour and end it using the background colour.



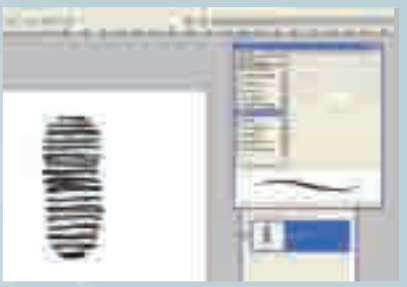
Setting up brushes with the Texture Dynamic active allowed them to paint with canvas texture

Normally, when you paint with a Photoshop brush you set the opacity of the brush in the Options bar within

Create your own brushes

All Photoshop brushes are created from simple greyscale images. It could be an image you've painted onto the document, or you could use a photographic image. Black areas paint with solid colours, grey areas as semi-transparent, and white areas apply no colour at all.

01 New document Go to File>New. Set Height/Width to 200 pixels, 180 pixels/inch for Resolution, Grayscale for Color Mode, White for Background Contents. Hit OK. Pick a standard hard round tip in the Brush Picker. Hit D to restore default Foreground/Background colours.



02 Paint the footprint Start to paint the footprint of your brush. We're making a hairy brush, so we're painting thin horizontal lines close together. Making these ragged will add a natural feel. Use the Rectangular Marquee tool to make a selection around your painted brush tip.

03 Trim and save In Image>Trim, pick Top Left Pixel Color and check all Trim Away boxes. Hit OK. In Edit>Define Brush Preset, enter a name for the brush and hit OK. You can close this file without saving changes. The new brush will appear in the Brush palette thumbnails.

REAL LIFE COUNTERPARTS

Getting realistic effects in Photoshop

Get a stipple effect with the Rough Round Bristle brush (from Thick Heavy Brushes)

A flat brush effect can be achieved with the Flat Brush option in the Calligraphic set

The fan brush is a tricky one, but Light Oil Flat Tip in Dry Media is quite good

For a thin brush you can't go wrong with Hard Mechanical (Basic Brushes)

Here a custom-built brush – a circle with a hard line around it – was used on a layer mask to reveal an image below

the Photoshop workspace. However, after setting the opacity level, every stroke you make with the brush will have the same opacity. Via the Other Dynamics category you have the chance to change this. Drag the Opacity Jitter slider to the right and your brush will start to paint with varying levels of transparency, which can mean far more effective results. If you have a graphics tablet, you can even set the opacity of the brush to change in response to the amount of pressure you apply to your stylus. This option is selected via the Control box, which we'll look at next.

Graphics tablets: control options

Obviously, in an ideal world you'd control Photoshop brushes in the same way as 'real-world' brushes. By using a graphics tablet instead of a standard mouse you can do just that! This is where the Control boxes come into play. If you don't have a graphics tablet installed, you can't take advantage of these controls, and a warning triangle will appear by the side of them telling you this.

You'll see Control boxes in all of the Dynamics categories, and each one relates to the dynamic properties it's associated with. In the illustration below, you can see the various options available from the Control box governing opacity in the Other Dynamics category. The available options for stylus control are: Fade, Pen Pressure, Pen Tilt, Stylus Wheel, Rotation. But there are others.

The Fade control can be used even if you don't have a graphics tablet. When you select Fade, the brush stroke will fade off to complete transparency after a certain length of stroke. Once selected, you can choose the number of steps in the faded section of the stroke. With low values the stroke fades very quickly; higher values create a longer stroke before it fades off completely.

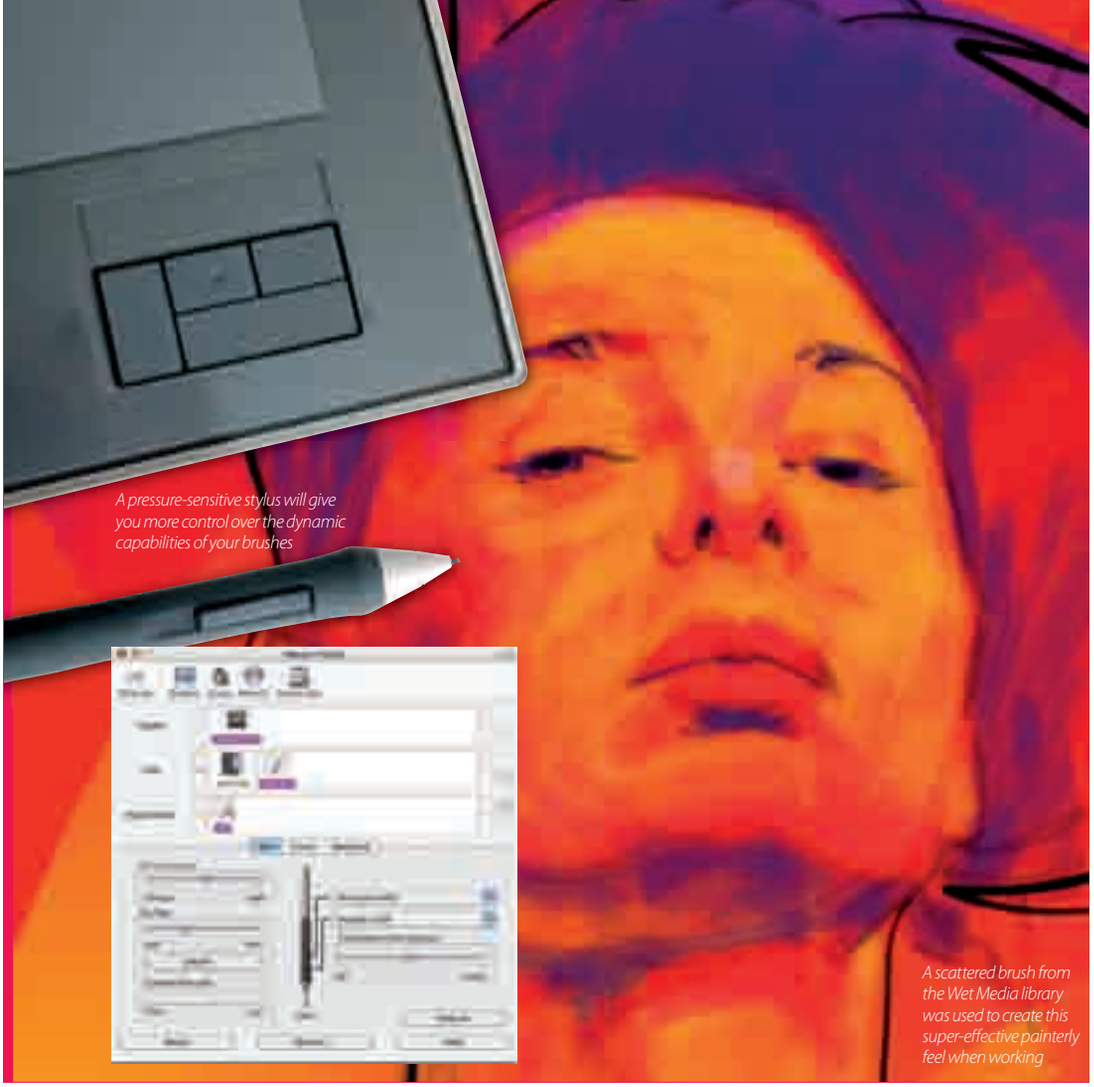
Pen Pressure is possibly the one you'll use most often. As the name indicates, this option allows you to control the associated brush dynamic from the pressure you apply to your stylus. The advantage here is your chosen brush will behave just like a real-world brush. By varying the pressure you can vary the opacity or size of your brush. Magic!

Some graphics tablets can sense if the drawing stylus is upright or tilted. Via Pen Tilt you can use the tilt of the pen to control your chosen dynamic quality such as opacity or swapping between foreground and background colours.

If we have a flat hairy brush, it's far more effective if the hairs follow the direction of your stroke. The Direction option, most useful in the Shape Dynamics category, allows your brush to do just that.

Brushes and blending modes

Normally when you paint with a Photoshop brush at 100% opacity, any marks you make with the brush will cover



A pressure-sensitive stylus will give you more control over the dynamic capabilities of your brushes

A scattered brush from the Wet Media library was used to create this super-effective painterly feel when working

marks you previously made in the same position on canvas. However, you can set your brush to use different blending modes when applying colour. You set these modes via the Options bar, visible when you're using the Brush tool. They work in exactly the same way as blending modes work with layers. For instance, set the blending mode of the brush to Darken and it will only paint over areas of brushwork previously applied if they are darker in tone than the colour the brush is currently using. It's worthwhile taking the time to experiment with the blending modes available.

Share and share alike

Not only can you create your own custom brushes and choose brushes from the vast array supplied with Photoshop straight out of the box, but you can also share your own brush creations on the Internet, or download and use brushes created by the thousands of other Photoshop users out there (or use the ones on our disc!).

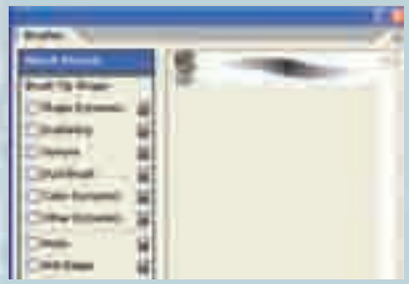
A quick 'Google' for Photoshop Brushes will direct you to hundreds of sites showcasing thousands of freely downloadable brushes. The brushes themselves are downloaded as special files which have an .abr extension to the filename. Once downloaded, simply copy and paste the file into the default brush preset directory, usually: **c:/program files/Adobe/Adobe Photoshop CS2/ Presets/Brushes > Adobe Photoshop Only** (PC) or **Applications > Photoshop > Pre sets > Brushes** (Mac). You can also load downloaded brushes directly from the Brushes palette menu. See the boxout on the right for details on how to do this.

> "You can share your brush creations on the Internet, or download and use brushes created by thousands of other users"

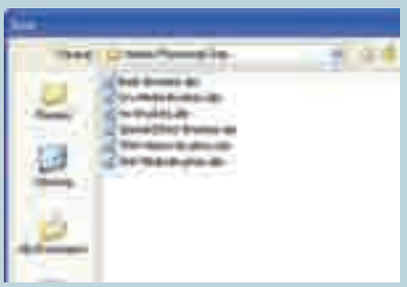
Hopefully this feature will have given you a good base for exploring the various brush options. It's not something you learn overnight, but by being aware of how you can tweak a brush tip, you can create the perfect brush stroke. To see some of the best brushes Photoshop has to offer, turn over for our pick of the most creative ones.

Loading and saving brushes

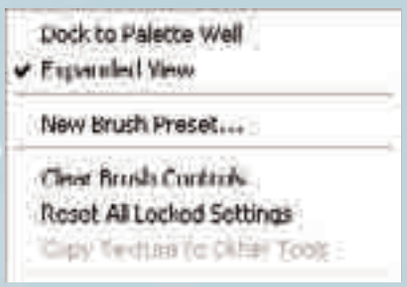
Remember that after you've created a brush, it's not saved permanently but simply displayed in your current brush set. You need to actually save it for future use. In this walkthrough you'll see how to do this, and also how to load any brushes you've downloaded from the Internet.



01 **Saving a brush** To save a brush, first delete all other brushes displayed in the Brushes palette. Click Brush Preset and drag each to the Trash at the bottom of the palette. When just the brush you want to save is left, activate the Brush palette menu and choose Save Brushes.



02 **Name and save** Enter a unique name for the brush set you're saving and click OK. The next time you restart Photoshop and click on the Brushes palette menu, you'll see your newly saved brush set has appeared in the list of available brush libraries.



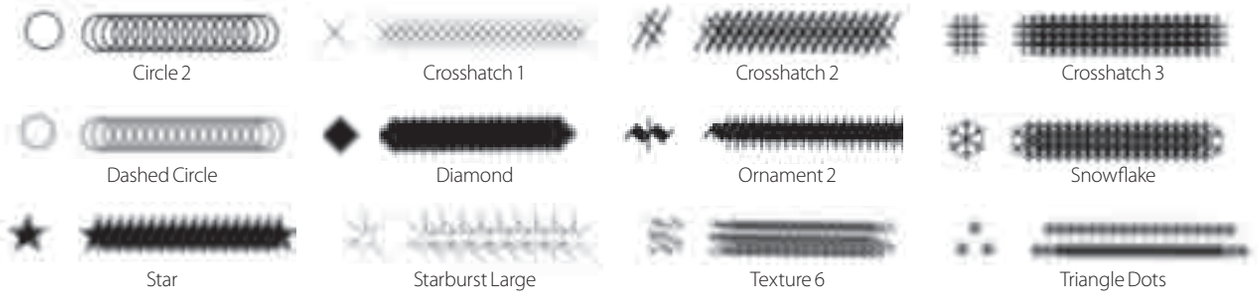
03 **Loading brushes** To load a brush, click the small arrow at the top right of the Brushes palette and choose Replace Brushes. Browse for the brush you want to load, click it and hit Load. To add another brush to the thumbnail displayed, pick Load Brushes in the sub-menu.

PHOTOSHOP BRUSH SETS

Photoshop ships with 12 brush sets – here's our pick of the best brushes from each set

Assorted

The Assorted brushes set contains a variety of exciting brush shapes including diamonds and starbursts alongside crosshatch brushes. This is an easy alternative to creating your own shaped brushes.

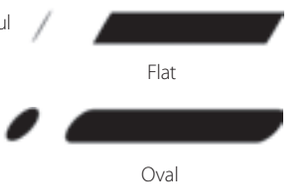


Basic

Only two shapes in this set. You have a choice of a hard or soft brush that you can alter the size of using the Master Diameter slider to suit the task.

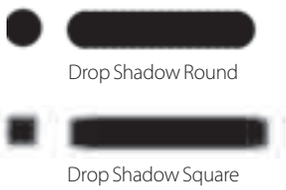
Calligraphic

One of the most useful for creating elegant strokes. As with the Basic brushes set, there are only two main types of brush – flat or oval.



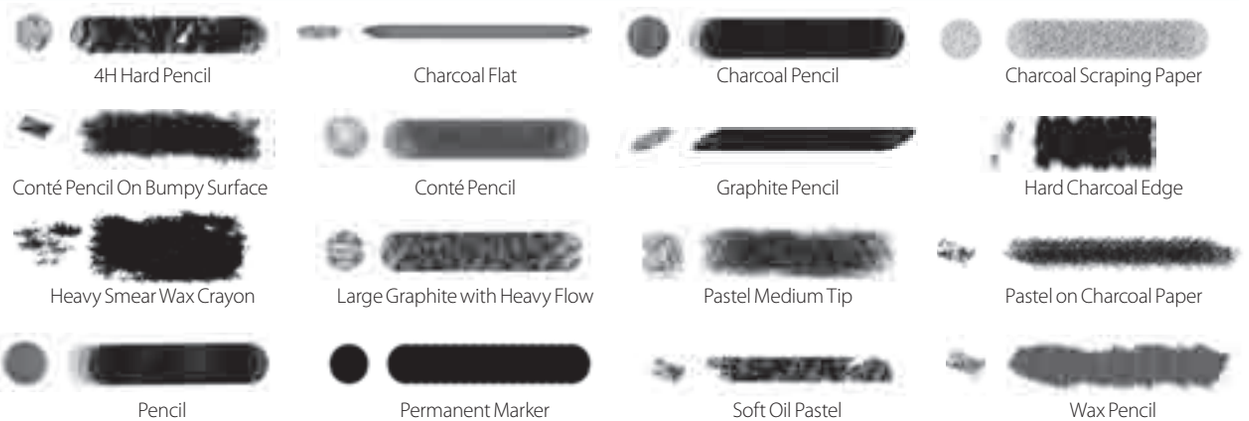
Drop Shadow

The effect produced by these brushes is not very noticeable, but they do produce a slightly softer edge to the stroke than the Basic brushes do.



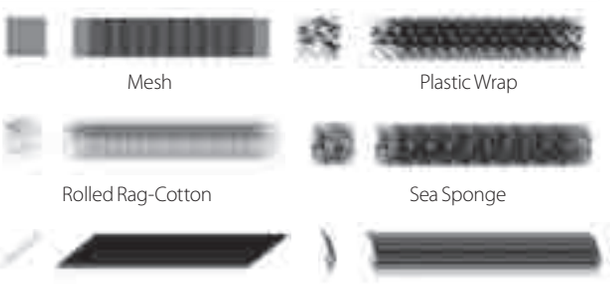
Dry Media

The effects you can produce are endless using this vast selection of brushes. If you want to create a smudgy result then the charcoal and pastel brushes achieve it very realistically.



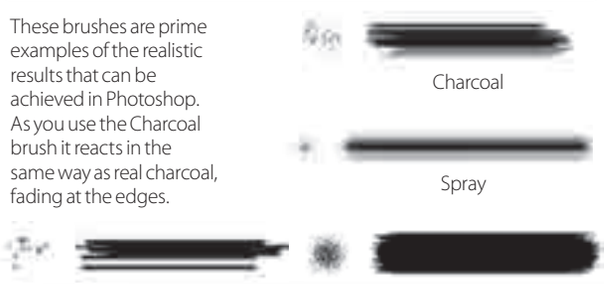
Faux Finish

If you want to apply a range of textures in your work, then check out these fine brushes that add an interesting impression to your brush, including sponge and rag.



Natural Brushes

These brushes are prime examples of the realistic results that can be achieved in Photoshop. As you use the Charcoal brush it reacts in the same way as real charcoal, fading at the edges.

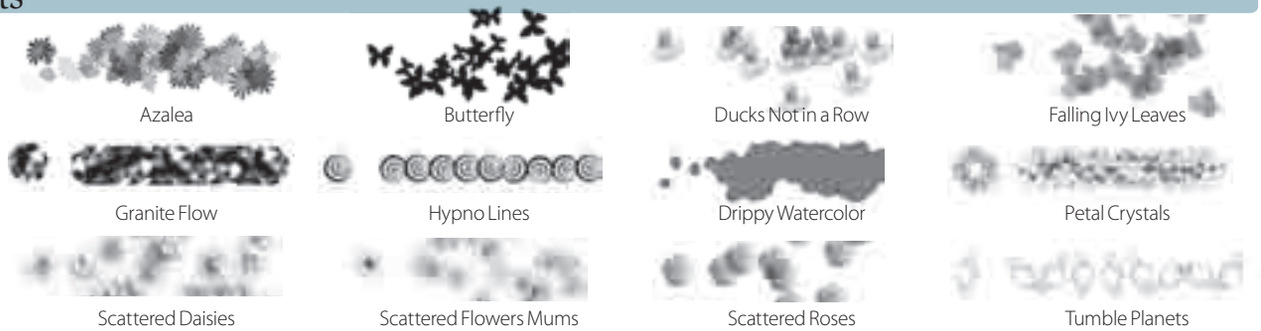


Natural Brushes 2

These are an extension of Natural Brushes 1 and are just as realistic. Experiment by using small blobs and sweeping strokes to see the different ways the brush responds.

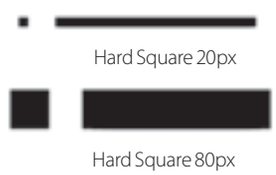
Special Effects

For a more crazy selection of brushes look no further than this set. Whether it's an elegant spray of butterflies or mad hypno swirls, you will find them here.



Square

There's not much more to say about this brush set than is explained in the title. Alter the size of your square-shaped brush as you wish.



Thick/Heavy

There are a number of options here – whether you want your brush to be flat or round, smooth or rough. These brushes will produce a heavier flow of stroke.

Wet Media

This is probably the most exciting and extensive selection of brushes. Choose the type of texture and flow, and then use the brushes here to authentically replicate almost any type of brush you can imagine.

eMag

tutorials

Discover what creative tutorials await you this issue. From emulating famous painters to altering objects in your photos, there's something for all

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Big technique

Use the Warp command 46

Get to grips with these powerful editing tools and manipulate your images into whatever shape you please

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Selection methods 36
Mezzotint filter 54
File formats 64

Cool plug-ins

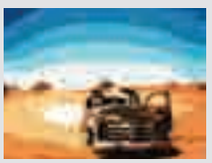
Backdrop Designer 72

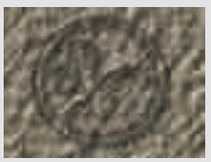
This is an excellent plug-in that allows you to create the same kind of backdrops you'd expect to see in a professional photo studio. You then place your photos over the backdrop and achieve expert-looking results every time

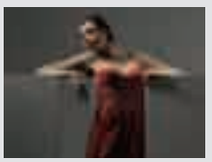
Tutorial starts on page 26

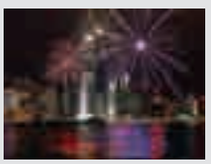
Paint like Cézanne

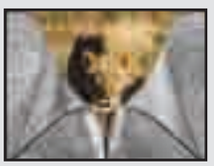
Mimic the style of this old master and produce stunning still life art

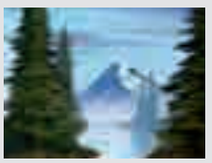

32 Use the Cutout filter

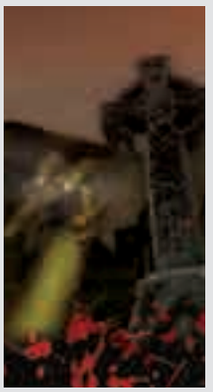

38 Make your own stone texture


42 Change colours in photos


50 Create fireworks


56 'Unzip' images


58 Digital painting from scratch


66 Design a B-movie poster

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER

Paint like Cézanne

We provide you with all the tools and techniques you need to emulate 'the father of modern art'

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
40 minutes

YOUR EXPERT
Lora Sykes

ON THE CD
Starter photo

Look up Paul Cézanne in any art book, and chances are you'll read something along the lines of him being the father of modern art. And there's a very good reason for this – look at his paintings throughout the course of his career and you can see them move from still lives to Cubist masterpieces.

For this tutorial we're concentrating on his still life period. Starting with a very roughly photographed bowl of fruit, we use the Smudge tool to paint over the photo. The beauty of the Smudge tool is that it picks up colours and shapes from the photo so you don't have to worry about drawing or shading anything. Plus it's a really quick effect. Cézanne used lots of nice big strokes, so you needn't be too precise. It's just a case of getting used to how the tool works and then having lots of fun with it. Because Cézanne's work was quite dark and expressive, you haven't even got to be that accurate. Keep strokes nice and loose, and you'll end up with a better painting.

Our source photo is quite big, so if you have an older computer or you just want part of the photo, feel free to concentrate on one bit – the bowl of fruit, for example. When you've got to grips with this tutorial, you can apply the effect to other photos. Try giving the Cézanne look to your family pictures or your holiday snaps.

The Smudge tool is an excellent way of getting realistic paint effects. Be confident in the marks you put down with your imaginary palette knife and have a bit of messy digital painting fun!

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

KEY SKILLS COVERED

What you'll learn

- PAINT WITH THE SMUDGE TOOL
- FILTERS
- COLOUR ADJUSTMENTS
- BURNING SHADOWS

SURPRISE YOURSELF

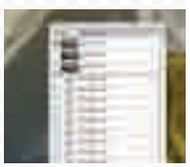
Discover the artist inside you

01 To start Open the starter image on the CD. Make a copy of this layer and call it 'Base'. To get the look of dry, scratchy paint for the base layer of paint go to Filter>Artistic>Rough Pastels. Change Stroke Length to 21, Stroke Detail to 19, Texture to Canvas, Scaling to 66 and Relief to 19. Lastly, for the Light Direction choose Bottom.

02 Light and dark Cézanne's still life paintings have quite harsh lighting, creating strong shadows and midtones. This image needs dulling a touch so we don't end up with fluorescent yellows. Go to Image> Adjustments>Hue/ Saturation. Leave Hue on 0 but change the Saturation to -16 and Lightness to -9.

Tool School

Snapshot to success

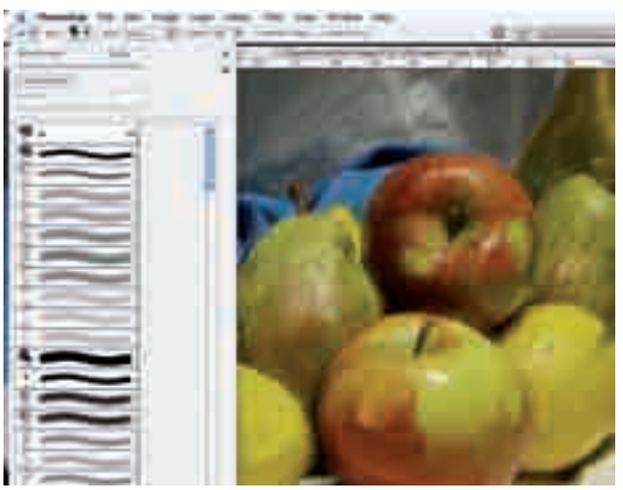


This technique all takes place on one layer, which means you need to protect yourself in case anything goes wrong. The best way is to take snapshots throughout the process, so if something did go wrong you could go back to a happier state. Snapshots record how an image looks at a certain time and are accessed via the History palette. To create a snapshot, click the New Snapshot button in the History palette.

03 Smudge it! Take a look at the next page if you haven't used the Smudge tool, to get an idea of its effect. You'll get to know what size brush to use and what direction to pull or push the paint in, but for now pick a medium to large (say 162 pixels) Thick Pencil brush (in Natural Brushes 2). On the front apple, make quick, short marks from left to right around its centre.

04 Base coat Move across the image looking at the areas that don't have much detail, and start smudging in sections. Remember to keep following the contours of the object you're painting, especially when you come to the folds of the fabric and the fruit. You don't have to reach the edges – you'll do this with the smaller brushes. The next five steps will take the most time.

05 Less is more There are only a few marks, but this gives us some big blocks to work around with medium/small brushes. Now take a snapshot of the image in the Layers palette. The History palette will fill up, and smudging takes place on one layer, so regular snapshots are vital.



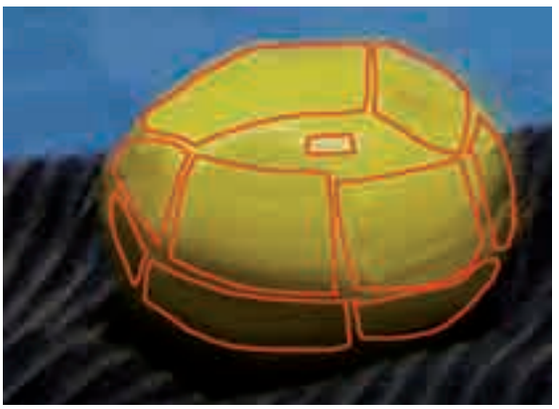
06 Medium size Keep the same brush type but downsize to about 104px. Really work around the contours of the fruit and cloth. Don't feel you must complete one area before moving on. Keep the whole painting at the same level.

TIP | THE BEAUTY OF CÉZANNE'S WORK IS ITS ROUGHNESS – DON'T BE TOO PRECIOUS WITH YOUR BRUSH STROKES!

PAINT WITH THE SMUDGE TOOL

Make sure you get perfect strokes every time

The key to this painting is following the natural contours of the photo object. Use smooth strokes and you'll always get good results



Define the sections

Try and visualise objects as if they were made out of slabs of colour. Treat highlights, midtones and shadows as separate areas.

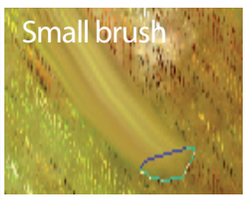
Smooth direction

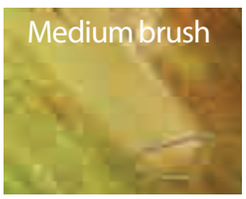
The Cézanne effect is achieved by making short strokes and following the direction of the fruit.

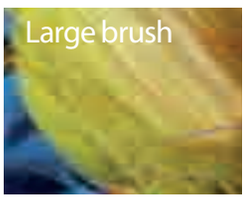
Contours

Because you are smudging the detail, you need to keep to the same contours so you can still make out what you're painting.

UNDERSTANDING THE SMUDGE TOOL







Right to left pull

The three images here show the effect of the Smudge tool. We kept the strength at 86% for this painting, but feel free to have a play with this if you want less or more smudge! Basically, wherever you start off is the colour you drag through to where you stop.

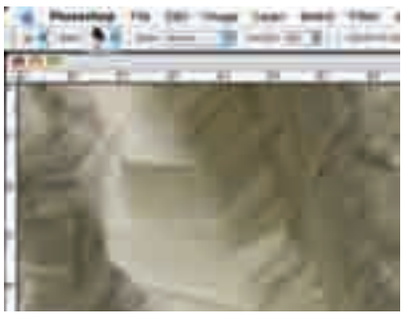
Left to right

As with the right to left example, it doesn't really matter which way you smudge, but just be aware if you start on red and go into a green area, the red will bleed across. This can land you in trouble if you use a big brush close to the edges, because it'll leak out.

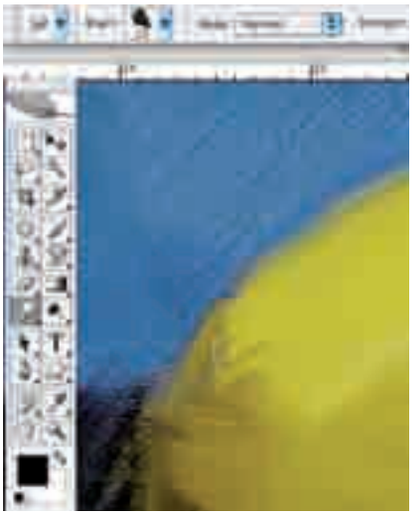
Continuous motion

As well as making a series of quick marks in one direction, you can also cover areas quickly by keeping the mouse button held down and making sweeping motions. This merges colour a lot more, so avoid wherever you want to keep detail.

ATTENTION TO DETAIL
Sorting out the fiddly bits



07 A closer look at the background material Reduce the brush size down again to around 65px and start to follow the contours of the cream background fabric. Make sure that you keep the highlights and midtones separate as much as possible – if they blend together too much, the illusion of cloth will degenerate into a muddy mess.



08 Small brush Change the size of your brush to about 19px and start to neaten up the edges of the fruit and the plate, or any other areas that the other brushes were too big for. With a smaller brush the continuous motion is more effective than trying to make little marks, especially when you're using it to smooth between the bigger smudge marks.

09 The navy textured fabric The foreground navy ribbed material may look really scary to do, but it works out quite nicely. Change the size to about 77 and smudge across the untextured areas. Now reduce the size of the brush again and start to stroke down the raised lines and stroke up the material in between. Again, don't feel you have to cover every square inch – just accent the material rather than smudging it to a pulp.

Working in Cézanne's style
Decide upon the defining qualities

When creating the look of an old master, it's important to incorporate their style. Here's our tribute to Cézanne…

Billowing fabric Cézanne often used fabric in his paintings, either draped over a table or hung in the background. We simply folded up some sheets on a table and hung a couple of bed sheets in the background. The Smudge tool made them look a lot better and captured the bold Cézanne look.

Feeling fruity Cézanne painted a lot of fruit in his time, which is easy enough to replicate. He tended to have the odd piece of fruit tumbling away, which we've done here. Cézanne was a notoriously slow painter and it's been said that he had to use wax fruit because real fruit kept going off!

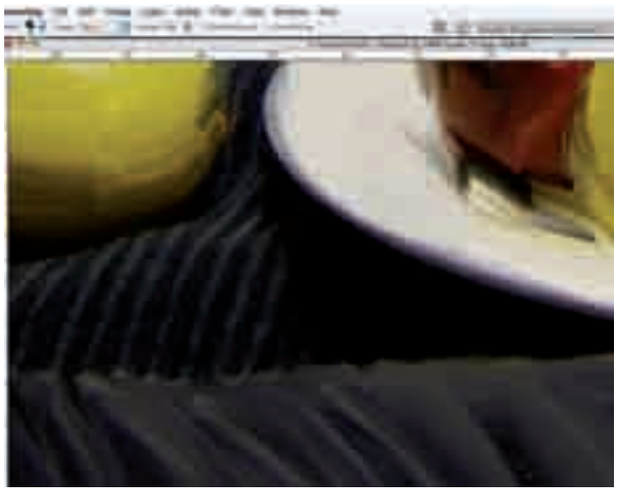
Lot on your plate The vast majority of Cézanne's still life paintings showed fruit on a plate. The plates were normally white, so we just used a plain dinner plate to arrange the fruit on.

A good pitch(er) Another staple component of a Cézanne still life is jug or vessel of some kind. These were normally placed at the back of the painting. We just used a glass water pitcher, although a ceramic jug would work just as well. You could also try a vase or bottle.

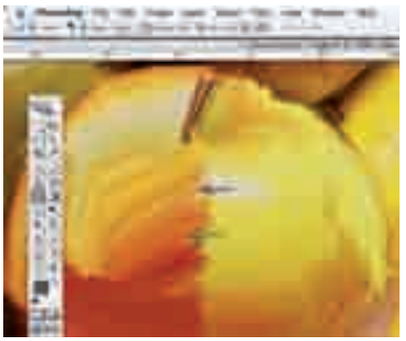
NOTES | APPARENTLY CÉZANNE'S MODELS KEPT QUITTING BECAUSE HE TOOK SO LONG TO PAINT THEM!

POLISH THOSE APPLES

Put the finishing touches to your masterpiece



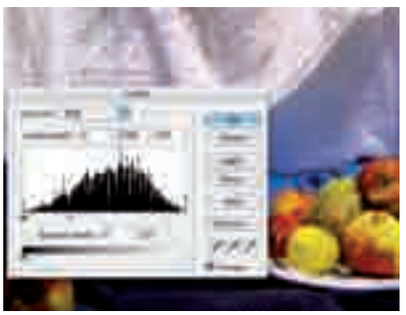
10 Revisit areas Now's the time to step back and see which areas need more attention. Perhaps you want to introduce some bigger brush marks, now you have a feel for what you're doing. Or perhaps you're not happy with one of the pieces of fruit and want to rework it (see tip on the right). So have a bit of a tidy up around the plate and other bits that need defining.



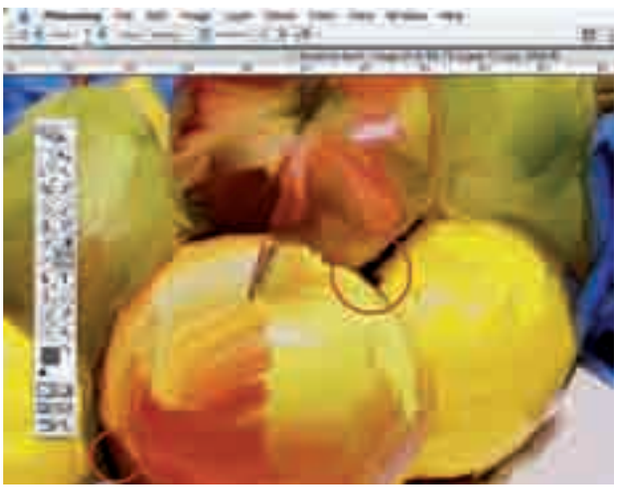
11 Smaller still A great thing to do with a smaller brush is to drag through the edges of the existing bigger smudge marks with short sharp marks in the opposite direction. This enhances the edges, making them look streaked with paint.

12 Add canvas texture Once you're happy with the painting side of things, it's time to add a canvas texture. Go to Filter>Texture>Texturizer and pick Canvas. Set Scaling to 82%, Relief to 4 and Light to Top Right. Click OK. Remember, once the texture's on you can't smudge on this layer without smudging the texture as well.

13 Lasso the back sheet The back sheet is quite yellow and we want it more bluey-white to go with the other fabric, so a quick fix is to lasso around the back sheet with a feather of about 12px. Then go to Image>Adjustments>Color Balance. One by one, click on Shadows, Midtones and Highlights in the Tone Balance and pull the slider right until the yellow tone starts to go more blue.



14 Levels Without deselecting, go to the Image>Adjustments>Levels menu and click on the white triangle on the right. Move it towards the centre a touch (as in the screenshot). Click on the grey triangle in the middle and move this along to the left until it looks similar to the screenshot above.



15 Burn shadows Back to the foreground. Cézanne used deep shadows and midtones on and around his fruit, so we need to burn ours in a bit more. Choose the Burn tool in the toolbar. Load the Basic brush set and pick the Soft Mechanical brush at 16px. Set Range on the top bar to Shadows and Exposure to 19%. Start burning in all the shadow areas on the fruit and the light blue material.

16 Burn midtones Keep with the same Burn brush but up the size to between 40 and 95%. Change Range to Midtones and up Exposure to 46%. Brush quickly over a few of the midtone areas on the apples, lemons and a few bits of the fabric. If you want less of a contrast, just drop the exposure percentage. And that's it… your masterpiece is complete!

Tool School

Eek! A bad apple…

If you're an hour or so through your creation and you have a section or maybe just one piece of fruit you can't rescue and you feel it's ruining the rest of the image, don't despair. Simply duplicate the original layer again, apply the rough pastels and resmudge the areas you're not pleased with. Now place this new layer below the existing fully worked layer. Choose a soft brush as an eraser, click on the top layer and then simply rub out the ugly bits to reveal the new creations lying underneath.

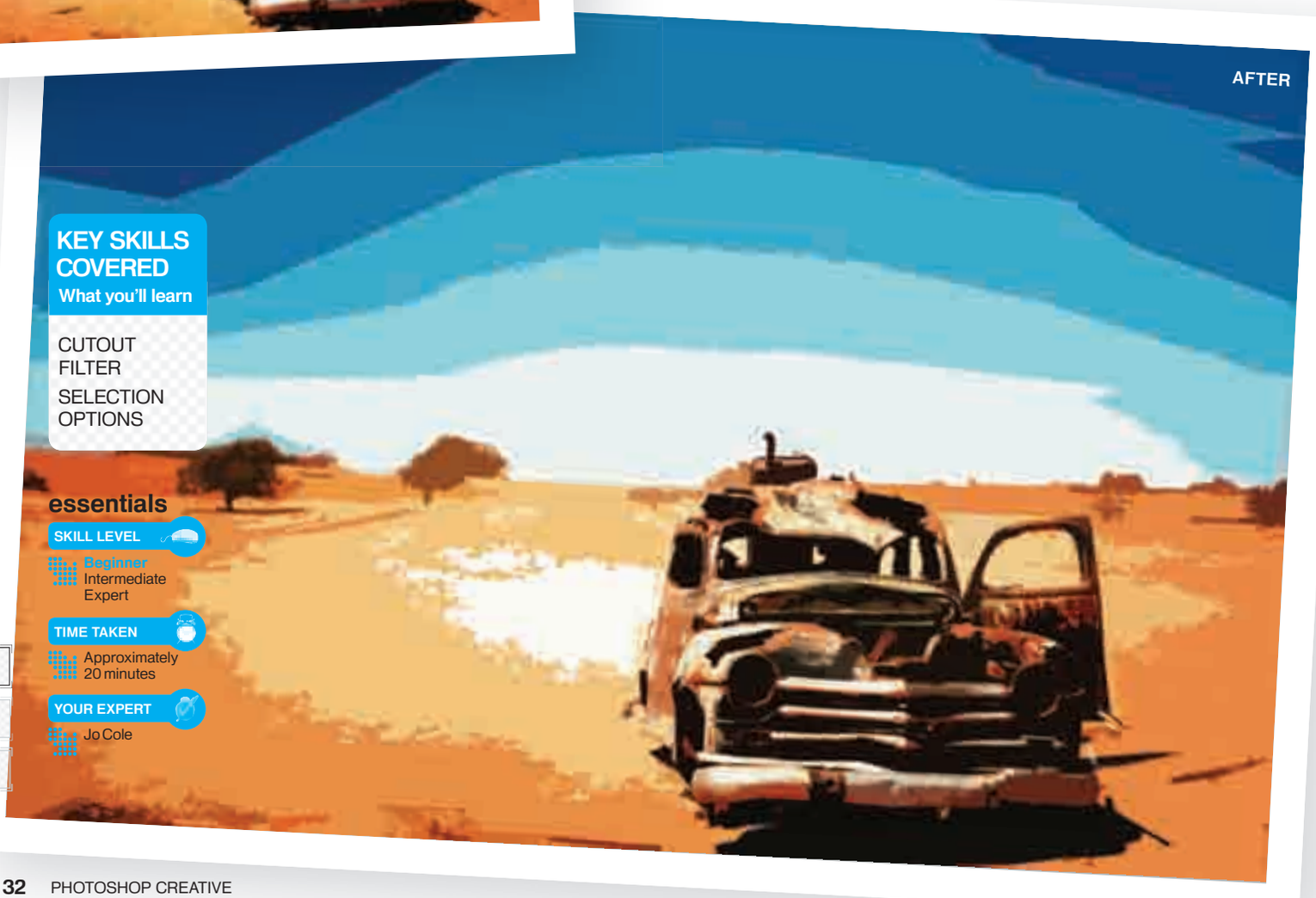
Experiment with silkscreen effects

The Cutout filter is great for giving photos an illustrative quality. Here we show you how to achieve a silkscreen effect

It can be easy to forget that Photoshop is a powerful tool for creating illustrations. In issue 12 we showed how to use the Pen tool to create images, but you can also use Photoshop's filters to make decent illustrations.

Take the Cutout filter. Nestled in the Artistic group it alters edges and colours, transforming photos into illustrations. It limits colours by grouping similar shades and is meant to resemble cut-out pieces of paper, but you can also get a silkscreen effect. This look was made famous by posters generated from 1920-1950. Detail had to be reduced, and emphasis was on bold shapes and strong colours. Anything with too much detail or shading didn't work, and the same is true with the Cutout filter.

Cutout is easy to use, but you need to think about the photo you pick. People look bizarre and low contrast photos end up a coloured mush. Our photo is ideal: the car makes a strong shape, easy to identify, and colours are bold and contrast well. Plus the composition is simple, so the photo can afford to lose a bit of detail.



KEY SKILLS COVERED
What you'll learn

CUTOUT FILTER

SELECTION OPTIONS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Jo Cole

MAKE THE SELECTION

Ease the process

01 **Whole is not a goal** Here we've applied the Cutout filter to the whole photo. Even though it looks okay, there are areas that need special treatment. It's therefore best to select and save areas to different layers to get the look you want.

02 **Split it up** Pop along to **www.sxc.hu** and search for image number **603001_65851823** (it's free). Once downloaded, open it up in Photoshop. This photo can be divided into three areas – the sky, the sand and the car. Pick the Lasso tool, set Feather to 5px and draw around the sky area. Go to Edit>Copy and Edit>Paste to create a new layer. Call it 'Sky'.

03 **And the rest** Repeat the process for the sand and car. If you have a favourite selection tool, feel free to use it. The selection doesn't have to be particularly accurate – the idea is to split up the photo in order to get maximum control.

THE CUTOUT OPTIONS

The three magic sliders

There are three sliders available that will control the effect of the Cutout filter. How you use these will determine how many colours are utilised and how much detail is kept. Each slider is linked with the others, so by understanding how each one works you're able to get the correct effect every time. We've applied the most extreme effect of each slider below, so that you can see how they will alter your images.

Levels

The first slider on the list is Number of Levels. A high value here will mean that more colours are used, which gives more detail. In our example we've pulled the slider down to its minimum setting and then reduced the colours in the photograph. This is good for creating a more abstract effect.

Edge Simplicity

The next slider is Edge Simplicity. As its name suggests, this slider controls how detailed the edges are, and will help you keep a fairly realistic effect or let you go the other way and reduce your image to a series of jagged areas. Here we've set the slider to its maximum setting and obliterated any detail.

Edge Fidelity

The final slider also controls the edges of your image, but this time it controls how closely they follow the original. Even with a high Edge Simplicity setting, you can bring back definition by whacking the Edge Fidelity slider up. In the example here, we've used the maximum setting to bring back some edge definition.

WORKS WITH | PHOTOSHOP ELEMENTS 3.0 AND ABOVE, PHOTOSHOP 7.0 AND ABOVE

Web Resources

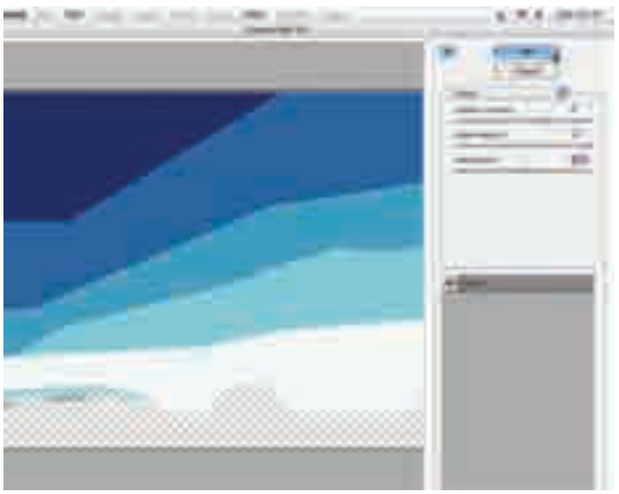
Photo credit

The source photo for this tutorial came from the excellent **www.sxc.hu** site. The photographer goes by the name of mancity, and he has loads of other brilliant photos, so make sure you visit the site and check them out.

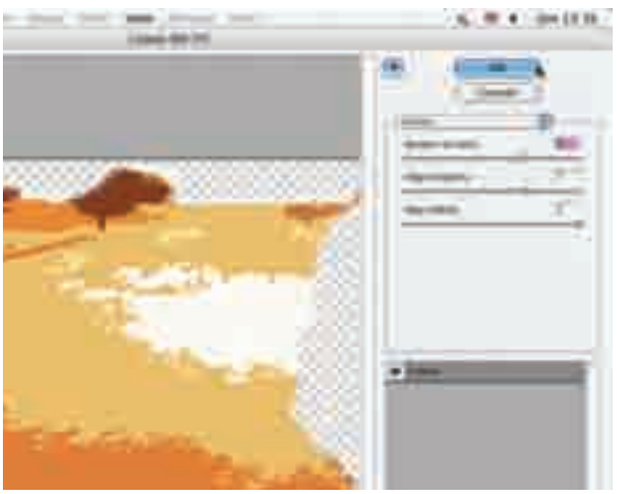
START THE FILTER

From photo to silkscreen

04 Look skyward Let's start with the sky. Select the Sky layer and go to Filter>Artistic>Cutout. The Filter Gallery will open and you can see the effect in the left-hand window. We're just using one filter, so free up some preview space by clicking the arrow next to the OK button.

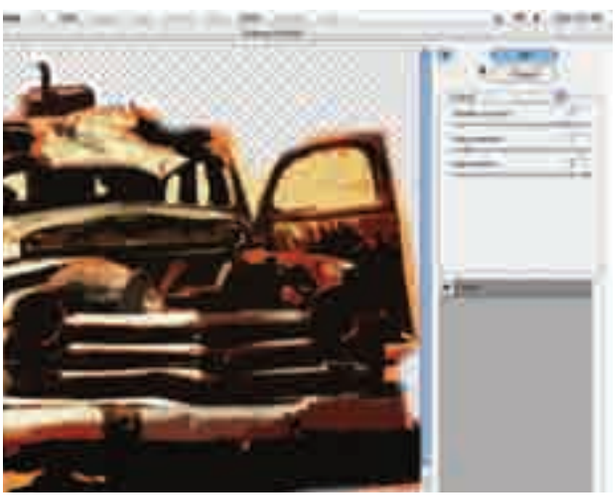


05 Get the effect Because there's a gradient in the original sky, the filter simplifies this and creates a nice banding effect. We set Levels to 6 to keep the colours and set Edge Simplicity to 10 and Edge Fidelity to 2. This gave us a smoother finish, but still gives the impression of shading.



06 Circles in the sand Click OK and see how the sky has shaped up. Click the Sand layer and then open the Cutout filter once more. We set Levels to 6, Edge Simplicity to 7 and Edge Fidelity to 3. This keeps enough detail so you can make out the trees and shadows, but is still nice and simple.

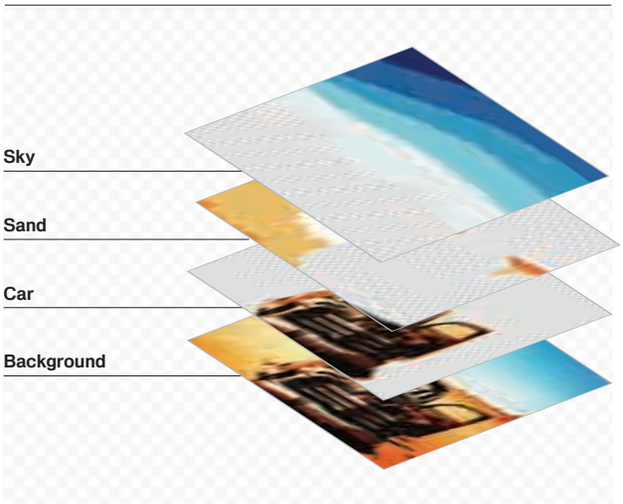
07 Keep it real Click OK to set the sand settings. Now for the car. Because the rest of the image is just blocks of colour, it would be good to keep this more realistic. Select the Car layer and then access the Cutout filter. The settings used for the Sand layer aren't defined enough.



08 Realistic effects We've put the Levels up to 7 to keep as many colours as possible. The Edge Simplicity is set to 1 to ensure the edges are quite defined. Edge Fidelity is set to 3 to ensure the edges are as close to the original as possible. Click OK and then admire your illustration!

Photo illustrations

It just takes a few layers



eMag

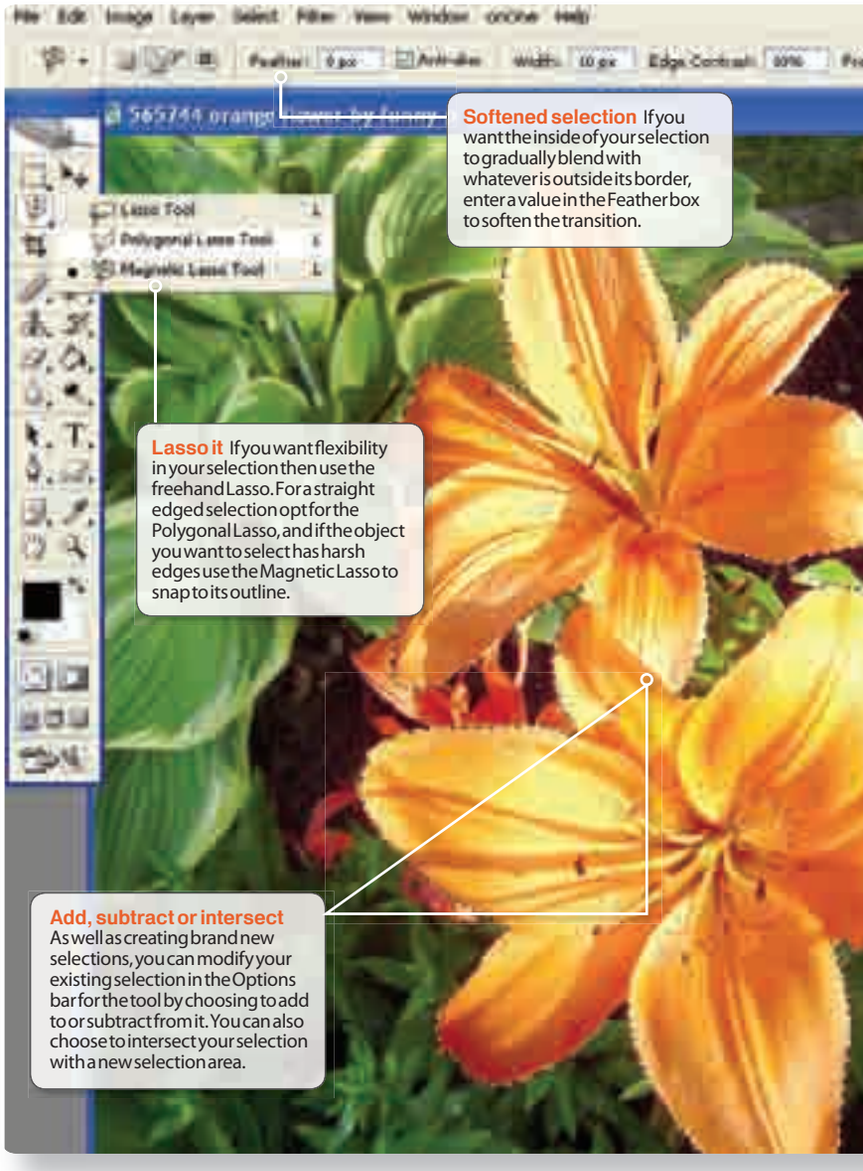
Skilled selections

Understand when and how to use each of Photoshop's selection tools and make isolating areas of your image straightforward

When working with both digital photos and graphics, you may need to select from the background or surrounding areas. You're spoilt for choice when it comes to the selection methods in Photoshop, and a proper understanding of the tools available will enhance the appearance of your images dramatically and speed up the way you work.

The most impressive thing about the selection tools is how flexible they are. Once you've chosen your Marquee, Lasso or Magic Wand, you can modify the way it performs by moving to the Options bar and choosing either the Add To, Subtract From or Intersect selection modes. By clicking these after you've made your main selection, you can use the tool to add or remove specific parts from it. It's also possible to determine how harsh or soft edged your selection is by entering a value into the Feather box to blur the boundary.

We reveal how the best selections tools can be tailored to the task you're carrying out.


Softened selection If you want the inside of your selection to gradually blend with whatever is outside its border, enter a value in the Feather box to soften the transition.
Lasso it If you want flexibility in your selection then use the freehand Lasso. For a straight edged selection opt for the Polygonal Lasso, and if the object you want to select has harsh edges use the Magnetic Lasso to snap to its outline.
Add, subtract or intersect As well as creating brand new selections, you can modify your existing selection in the Options bar for the tool by choosing to add to or subtract from it. You can also choose to intersect your selection with a new selection area.

The Marquee tools

Just one of many selection methods

The Single Column or Row Marquee Tools offer easy ways to achieve the smallest selection in a straight vertical or horizontal line. The Elliptical Marquee Tool creates circular and elliptical selections and the Rectangular Marquee Tool produces square and rectangular selections (no surprises there, then!) that are great for cropping photographs. Make the width proportionate with the height by selecting Fixed Aspect Ratio from the Style menu or choose Fixed Size to specify a set selection width and height and then make the selection.

Adjusting your selection

Create a gradual transition using feathering

Achieve a gradual transition between the inside and outside of a selection border using feathering. To choose the amount of feathering to add to the selection, select your chosen Marquee or Lasso tool and then enter a value into the Feather box in the top Options bar. This is measured in pixels, and the greater the value, the more subtle the transition between pixels and less obvious the harsh edge is. If you forget to feather before you make a selection, you can alter this by choosing Select > Feather and entering a value.

Marquee tools Choose from Rectangular or Elliptical when you want to select a circular, square or rectangular area. Use the Single Row and Single Column marquee tools to make a 1-pixel wide selection.
Saving and loading selections After making your intricate selection, choose Select>Save Selection and enter a name to save it as an Alpha channel that can be loaded again by choosing Select>Load Selection. There is the option to invert the selection by ticking the checkbox.

Tip

Selections on the move

To make, for example, a rectangular selection, click and drag the area. To reposition it mid-way through dragging, hold down the spacebar and, without releasing the mouse, move to the new position.

Tip

Magnetic mistakes

When using the Magnetic Lasso, if you move the cursor too fast you can miss parts of the selection. To undo anchor points, hit Delete as you move back along the selection's line. For intricate areas click to create anchor points where the tool may not pick up an edge.

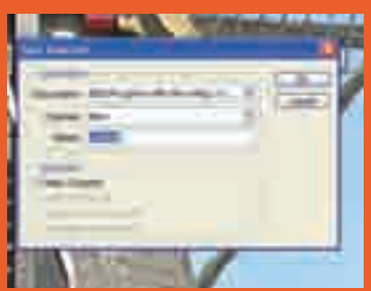
Perfect selection

Enhance the way you make selections

The selection tools in Photoshop are easy to use, but in addition to picking the correct one, there are steps you can take to make selecting even more accurate

01 Home in on the area If you want to select a precise area from a large image, it can help to get rid of the excess first. We used the Rectangular Marquee tool then chose Image>Crop to trim it down and home in on a smaller region.

02 Close to the action Set the zoom to Actual Pixels, zoom in pick a selection tool. Don't worry if you can't see the whole image – you can move round by holding the spacebar to turn the cursor into a hand icon, then drag.



03 Modifying selections Use the Add To/Subtract From selection modes in the Options bar. Select an area roughly and fine tune it by building up or removing parts with the selection tools. Holding Alt/Cmd while dragging subtracts, and Shift adds.

Wave your Magic Wand

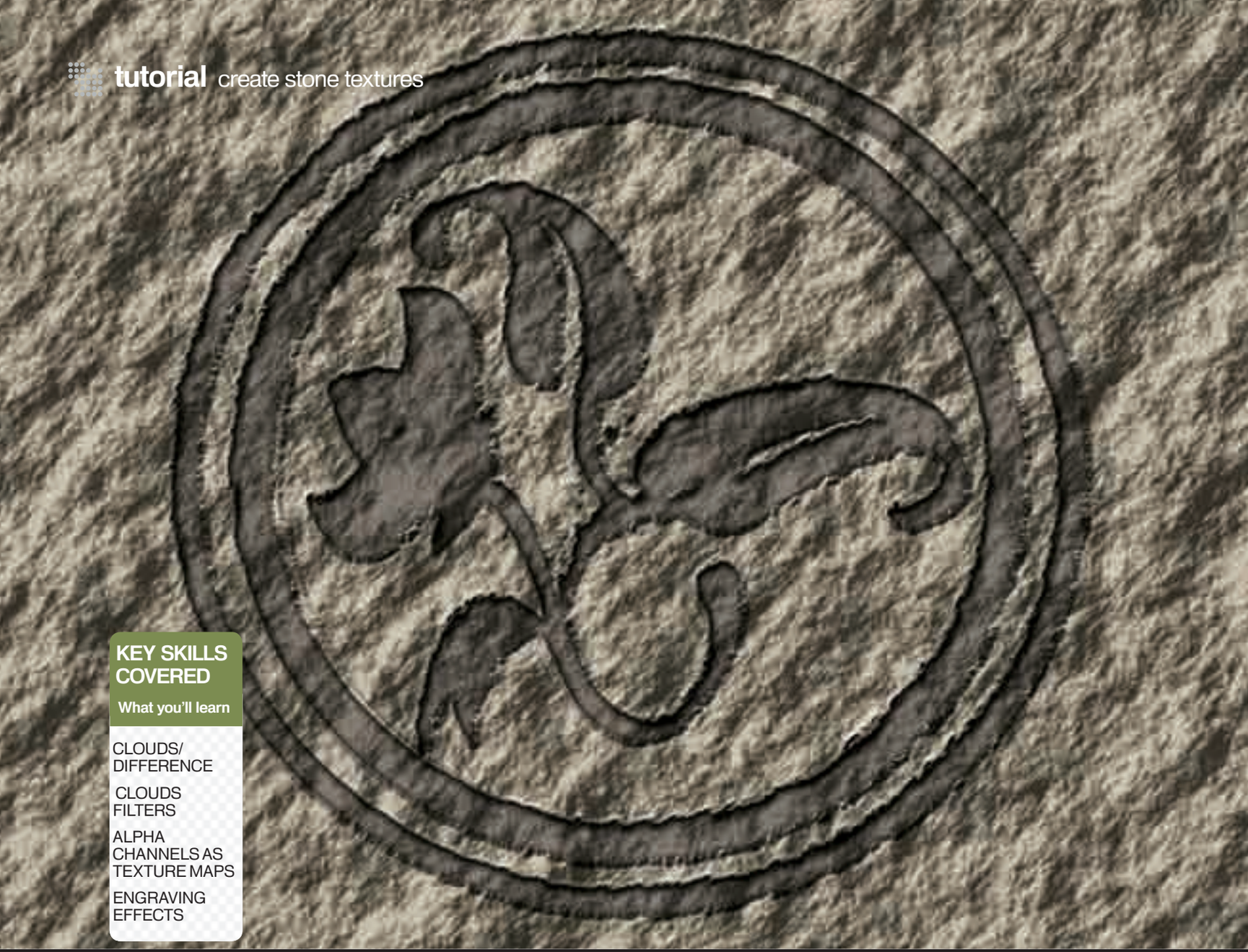
Select areas of colour

For quick selections of areas of colour use the Magic Wand tool. Control how precise the selection is by entering a value into the Tolerance box. Entering a large number results in a less constrained selection. For example, entering 32 (the default tolerance) selects pixels up to 32 shades darker and lighter than the pixel you click. You can also adjust the selection's size using the Add To and Subtract From selection options. Checking the Contiguous box means that only pixels adjacent to the pixel you click on are selected.

Using the Lasso tools

Select irregular shapes

Make irregular-shaped selections with the freehand Lasso. It's also handy to use with other selection tools. The Polygonal Lasso lets you make straight edged selections quickly and easily, and the Magnetic Lasso selects edges against high contrast backgrounds. Click and drag round the object, and if the edges are complex enough it snaps to them. The value in the Width box governs how far the tool looks for contrasting edges, Contrast determines how much contrast is needed for something to be considered an edge, and Frequency decides how regularly anchor points are made.



KEY SKILLS COVERED

What you'll learn

- CLOUDS/ DIFFERENCE
- CLOUDS FILTERS
- ALPHA CHANNELS AS TEXTURE MAPS
- ENGRAVING EFFECTS

Create stone textures

We provide you with the building blocks to create a stone texture and even digitally engrave into its surface

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
20 minutes

YOUR EXPERT
Zoe Mutter

Textures are most commonly used for backgrounds in digital creations, but there's absolutely no reason why they can't be made a focal point of your work.

If you are creating a block of text or graphics, then combining this with an interesting and suitable background can enhance it, changing uninteresting text into a more creative composition.

In this tutorial we will first be showing you how to produce a photorealistic stone texture, and then take this one step further. As with many other textures such as wood or metal, it's possible to add designs or text to their surface.

In this case we will be producing a graphic design using the Custom Shape tool and then actually carve this into our stone texture. By adapting these techniques you can also engrave into digital wooden texture creations, similar to the one featured in last month's issue.

The steps we have given here are by no means the only method to produce a rock-like effect, and by experimenting with different filters, settings and colours it's possible to produce an entire stone texture collection that will be perfect for many a project. Yet another of Photoshop's fantastic texture capabilities is revealed, let's rock 'n' roll…

WORKS WITH | PHOTOSHOP CS AND ABOVE

SET IN STONE

Getting that stony look

01 Make it cloudy Create a document at 300ppi that's 25cm wide and 18cm high. In the Channels tab click the Create New Channel button in the bottom of the palette. Hit D to make the foreground colour black and background colour white. Go to Filter>Render>Clouds. Pick Filter>Render> Difference Clouds. Apply the Difference Clouds filter until you're happy with the appearance.

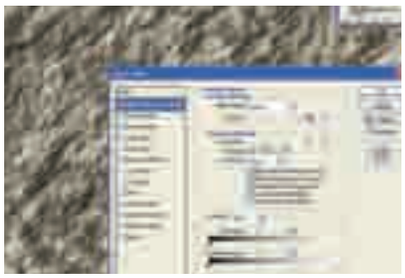
02 Switch from Layers to Channels Click on the RGB thumbnail in the Channels palette. Now click on the Layers tab to bring you back to the Layers palette, and click on the background layer.

03 Lighting your stone With your new layer active, choose Filter>Render>Lighting Effects. From this window choose Directional from the Light Type drop-down menu. Check the On box and choose an Intensity value of 35. Now select a Gloss of 0, Material of 68, Exposure of 0, Ambience of 9.

04 Use the alpha channel as a texture map In the bottom of the Lighting Effects window, pick Alpha 1 from the Texture Channel drop-down. This is the channel we just created and will apply the texture map to your lighting effect. Make sure White is High is checked and move the Height to 35. Click OK for it to render and watch your stone texture appear.

05 Enhance using Levels With the background layer selected, choose Image>Adjustments>Levels. Drag the left slider towards the middle, until it meets where the histogram curve rises and move the right slider slightly to the left. Alternatively enter Input Levels values of 51, 1.00 and 240

06 Don't stick with the grey Right-click on the background layer and select Layer From Background. Double-click this new layer in the palette, bringing up the Layer Styles window. Check and click on the Color Overlay title in the left of the palette. Click the colour swatch and enter Red 137, Green 117 and Blue 74. Adjust Opacity to 40% and click OK.



07 Engraving in stone Create your black graphic. We used Custom Shapes and then merged the layers into one. Double-click on this layer to bring up the Layer Styles window. Click on Color Overlay, changing the colour to black. Click on Blending Options, and in Advanced Blending change Fill Opacity to 25% and check Blend Interior Effects as Group.

08 Layer Styles create realism Check Bevel and Emboss and copy the settings we've used. Select Inner Shadow; change Opacity to 85%, Distance to 10px, Choke to 15% and Size to 20px. Click OK to apply the Layer Style settings. Turn off the graphic layer's visibility. Select the stone layer. Move to the Channels window and Ctrl/Cmd-click the RGB thumbnail.

09 Mapping it out Click Save Selection As Channel. Deselect and click on the new channel. Choose Filter>Blur>Gaussian Blur set to 2 pixels. Select Duplicate Channel from the pop-out menu. Pick New from the Document drop-down. A PSD file is created – save this to your desktop. In the Layers palette make the shape layer visible. Choose Filter>Distort>Displace and hit OK. Lastly, locate your PSD displacement map.

Tip

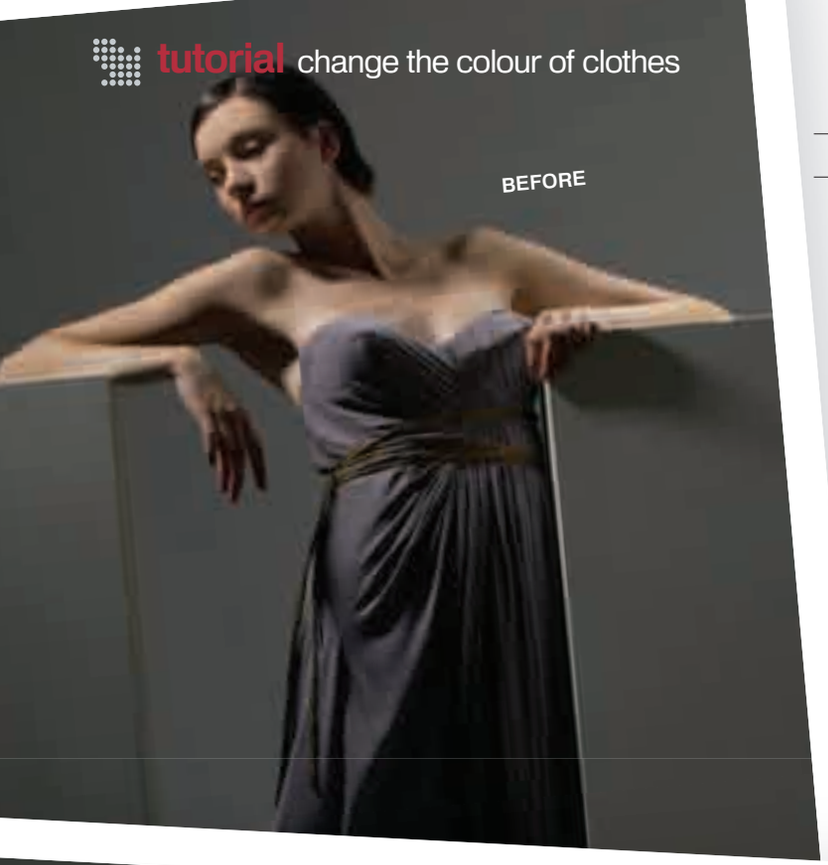
Swift engraving styles

If you want to add more graphics to your stone and engrave them into its surface, there is a quick method to do this. Simply right-click on the Layer Style thumbnail and choose Copy Layer Style, and then right-click on the new graphic layer and choose Paste Layer Style.

Tip

Written in stone

This effect is not limited to graphics and shapes. If you want to engrave writing into the surface, select the Type tool and enter your text. Choose Layer> Rasterize>Type. Now you can apply the Layer Styles to the layer and add a displacement map in the same way as the graphic.



Change the colour of clothes

If you think you're a dab hand at colour alteration, think again. There's more to it than meets the eye

KEY SKILLS COVERED

What you'll learn

- SELECTION
- LEVELS
- BLENDING MODES
- SOLID COLOR FILL

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

Matthew Henry

Changing the colour of an object might seem a little like newbie territory, but you'd be shocked to discover how many Photoshop veterans go about it all the wrong way. There's more to a colour than its Color in the Photoshop sense – you need to bring Hue, Saturation and Luminosity into the equation. Yes you might be able to turn your grandma's cardigan pink with the Color Replacement brush, but can you change it to the exact shade of pink you're looking for?

The answer is probably no, unless the shade has the exact same luminosity (brightness) as the underlying colour. Being able to choose precisely the shade you want, no matter how light or dark it may be, is what separates the Photoshop good from the bad and the downright ugly.

Every colour has a hue – which is how we think of colour in its purest sense – a saturation, which dictates the strength of the hue, and a luminosity, which suggests its relative lightness or darkness. The Color blending mode changes the hue and saturation but doesn't alter the luminosity. The Hue blending mode alters the hue only, Luminosity changes luminosity only, and the same for Saturation.

By starting with a Solid Color layer set to Color, we get into the right ball park for the hue and saturation. Our Levels adjustment then gives us the luminosity control we need, and the Hue/Saturation adjustments let us tweak both the hue and saturation individually until we get the exact shade we want.

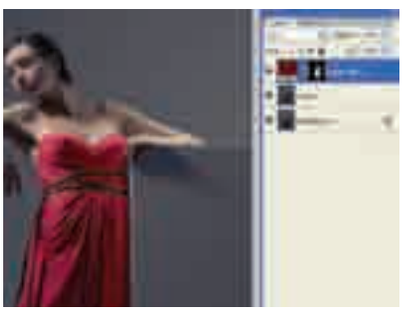
A SPLASH OF COLOUR

Give that old grey dress a whole new lease of life

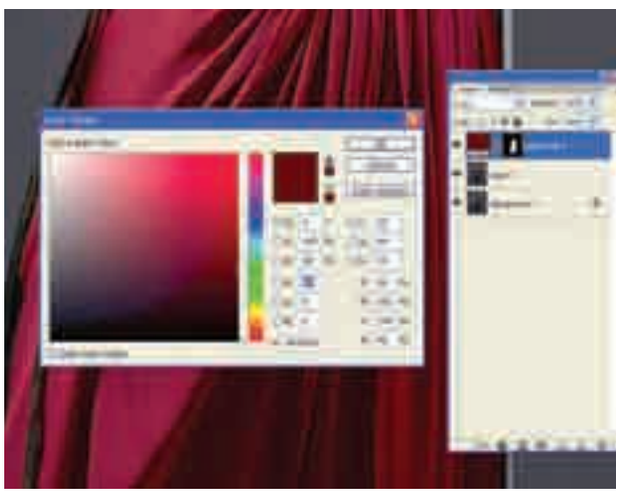
01 Duplicate the background layer Open this tutorial's file from the CD. As is always good practice, we're going to start off by duplicating our background layer so we've got an original if we should need to work directly onto the image information. Drag the layer to the Create New Layer icon, or use Ctrl/Cmd+J.

02 Choose your selection method Next comes the most difficult and time-consuming aspect of the tutorial – selecting the area that we wish to alter in colour. For straight-line objects and areas, you can use the Polygonal Lasso (L). For areas with curved edges, the Pen tool (P) is a common favourite but it requires some expertise in use.

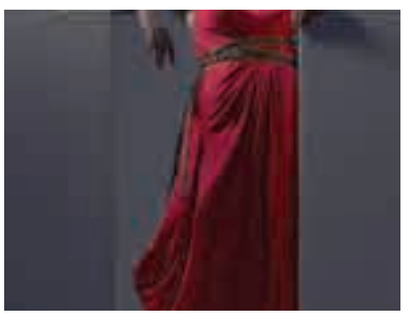
03 Quick Mask mode The other alternative is to paint your selection on in Quick Mask mode (Q) with a white brush. You'll need to press Q again and invert it once you're done with Ctrl/Cmd+Shift+I (at least if you've got Quick Mask set to Masked Areas rather than Selected Areas).



04 Add a Solid Color fill With your selection active, add a Solid Color fill layer with your chosen colour by clicking the New Fill or Adjustment Layer icon at the bottom of the Layers palette. A mask will be loaded based on the selection. Change the layer blending mode from Normal to Color.



05 Relax about the colour Don't worry too much about the precision of the colour at this point in time, as we're going to load up various controls to give us a handle on its hue, saturation and brightness. The chosen colour gets us into the ball park area.



06 Load up the selection We can start by altering the brightness (or luminosity) of the chosen colour. If the selection isn't still active, hold down Ctrl/Cmd and click the layer mask to load it up. Now click the Create New Adjustment or Fill Layer icon in the Layers palette and pick Levels.

07 Alter brightness with Levels All we have to do in order to alter the brightness of the colour is move the middle grey slider to the left or to the right. Move it left to lighten your chosen colour, and move it right to darken it.

Tip

Quick Mask mode

To paint your selections in Quick Mask mode rather than using the Pen or the Polygonal Lasso, alter its default settings. At default, whatever you paint is the masked and not the selected area. To save inverting each time, double-click the Quick Mask Mode icon in the toolbar and change the default from Masked Areas to Selected Areas.

Expert Tip

Color Replacement brush

The Color Replacement brush functions in a similar manner to brushing onto a blank layer set to Color, but with the additional benefits of focusing on a chosen shade to save you making selections. It's a speedier method if the new colour you want to use is a similar luminosity, because only the hue and saturation is targeted. If you want to go lighter or darker, you need the method shown in the main tutorial, which affords a far greater range of shades to choose from.

THE FIDDLY BITS

Play with the settings until you're happy with them

08 Don't be afraid to go dark You can actually go for very dark colours and still retain detail as long as you don't push too hard. You can even turn a colour black or white by pushing hard and then removing its saturation in the next step. Finish by changing the blending mode from Normal to Luminosity.

09 Play with saturation With the selection still active (click as before to reload if it's not) we now select a Hue/Saturation layer from the Adjustment Layer menu. Move the Saturation slider left or right to increase or decrease the saturation of your colour. Set the blending mode to Saturation when you're done.

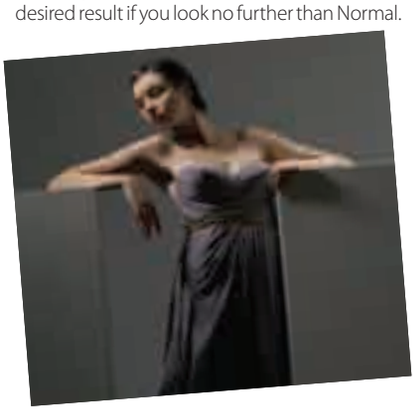
10 Tweaking the hue Make sure again that the selection is still active, and add a Hue/Saturation adjustment layer. This time tweak the Hue slider to make any subtle changes to colour. Change the blending mode to Hue to ensure that only the hue is affected.

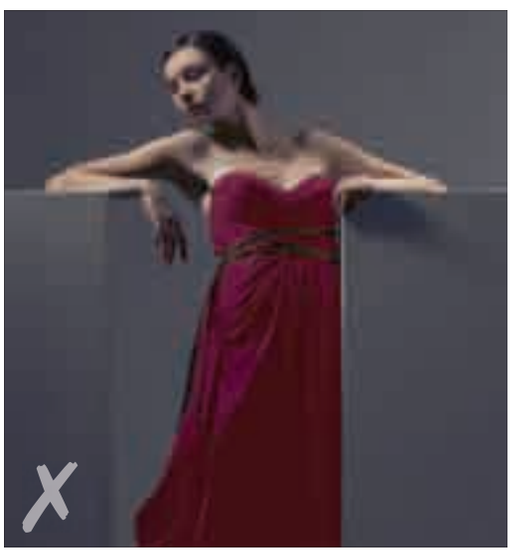
The right way to do it

Layer blending modes are the key to the correct alteration of colour

There's always a stack of ways to skin the proverbial cat in Photoshop, but usually just one or two that are sensible in the long run. Those which we tend to avoid are those that are destructive, in the sense that the only way we can go back on our changes is to go back in the History states, of which there are a limited number. Non-destructive methods generally tend to revolve around adjustment and fill layers and their layer masks, or duplicates of actual image information.

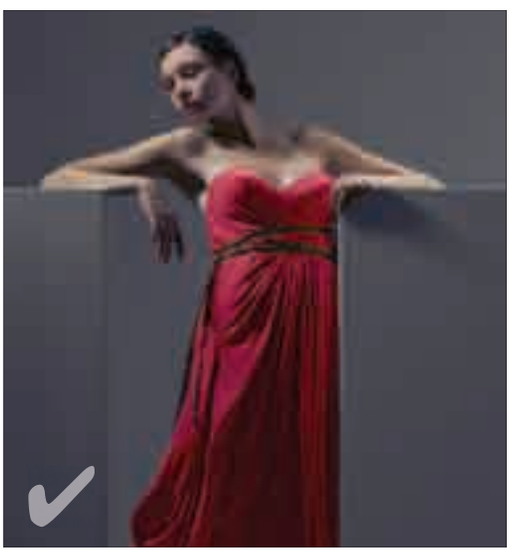
But even putting aside the destructive and non-destructive issue, there are other blind alleys which you could be easily led down without a bit of insider knowledge – especially for colour work where there are a host of different adjustment options. The most serious mistake you could possibly make is to fail to make use of layer blending modes. You'll just never achieve the desired result if you look no further than Normal.





Wrong way

The wrong way is to add colour information with layer blending modes left to Normal. Even if we drop the opacity down, we will destroy underlying luminosity detail and end up with something that looks too smooth. And dropping the opacity waters down the colour, leaving us with a lighter colour than the one chosen, as well as a reduction in the amount of underlying detail. The Solid Color fill layer here is set to Normal, and even at 60% you can make out a reduction in detail.



Right way

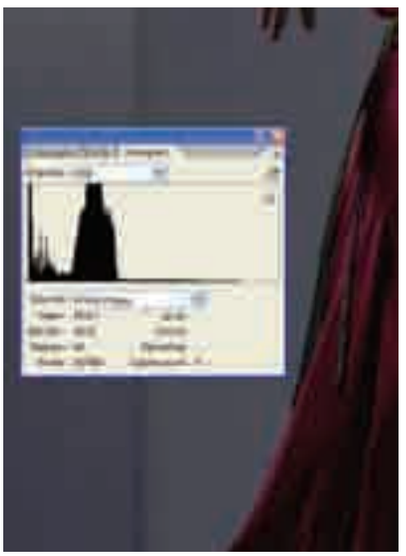
The correct way to alter colour is to target solely the colour of the area which we're working on, so that the colour is altered but the underlying luminosity detail is preserved. We achieve this by working in the Color blending mode. We are then able to target the luminosity in Levels, and lighten or darken colour in such a way that detail is still preserved. Further adjustments enable us to tweak the saturation and then the hue. In this image, our Solid Color fill layer is set to Color.

NEXT MONTH | DISCOVER HOW TO COLOUR A BLACK-AND-WHITE PHOTO

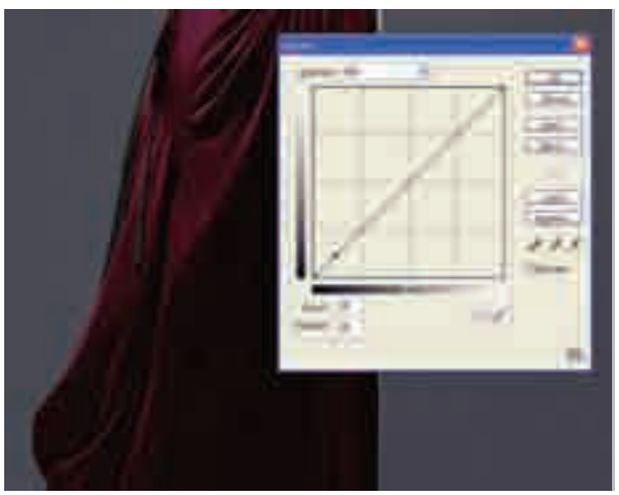
LET IT SIZZLE

Polish up your colour and make it really special

11 Tweak each adjustment layer Now move back between each of the levels and two Hue/Saturation adjustment layers to get the colour exactly as you want it. You can also change the opacity of the Solid Color layer to alter the extent of the colour change if you prefer, as well as double-clicking the layer itself to alter the colour.



12 Assess the effects below Once we get the exact shade we're looking for, we need to judge how the underlying tones have been affected. Heavy Levels lightening may have weakened shadows, and heavy darkening may have killed off highlight detail. Use the Histogram palette to get an idea.



13 Plot your curve point The solution is to load the selection again and apply a Curves adjustment layer. If you've lightened heavily, hover your mouse in the shadow area and Ctrl/Cmd-click a point in the shadows in order to place a point on the curve.

14 Do some lifting Next, drop this point slightly, and then add a second point further up in the mids and pull this back down to the default point, so only the shadow area is affected and nothing else. Change the blending mode from Normal to Luminosity. Do the reverse for heavy darkening.

15 Repeat for other areas If there are other areas in the image that you'd like to alter, you need to make further selections and start from scratch for each, with a Solid Color layer, Levels for brightness, Hue/Saturation for saturation, another for hue, and then your final Curves layer.

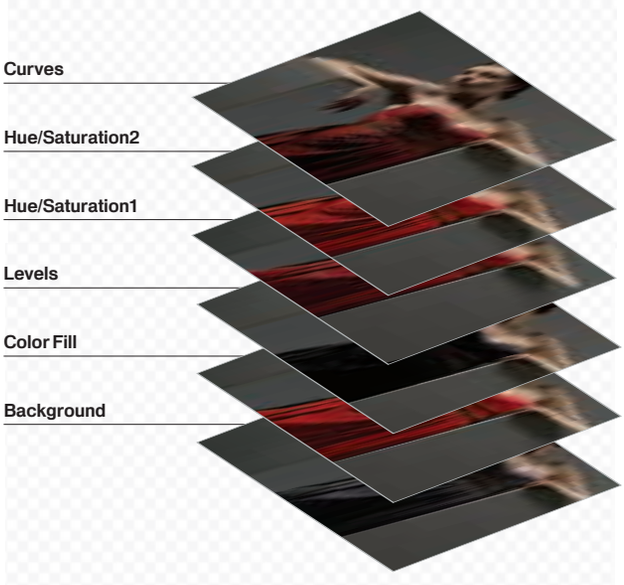
Tip

Using Color Replacement

If you are replacing a colour with one of similar brightness and saturation, it's worth having a go with Color Replacement. Work on a duplicate of your background layer (duplicate with Ctrl/Cmd+J), select the tool with Shift+B and select the middle of three icons in the Tool Options bar for Sampling: Once and keep Limits to Discontiguous. Select your foreground colour and away you go. You may need to alter the Tolerance setting in order to prevent colour from straying outside your selected area.

The layer structure

How we played with colours



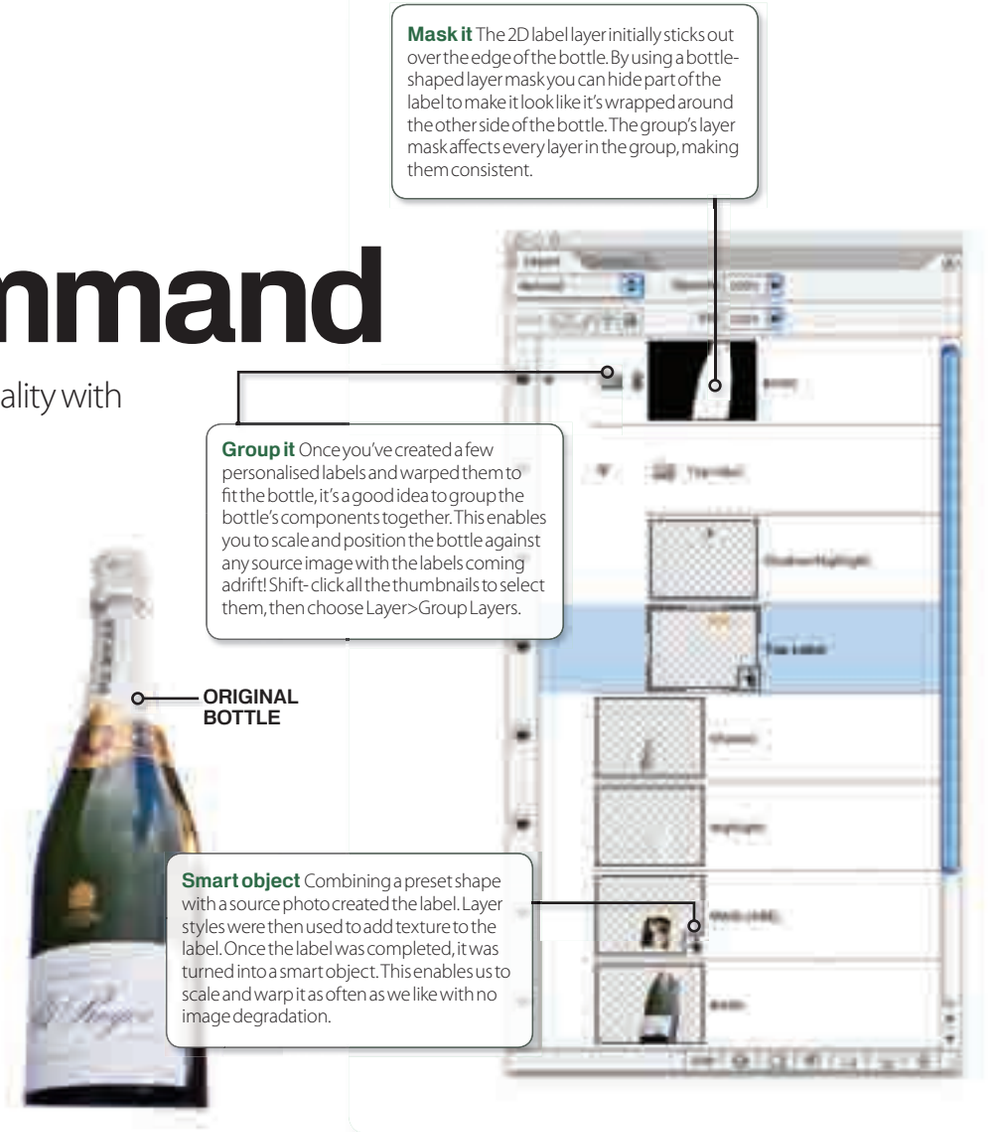
THE BIG TECHNIQUE

Using the Warp command

Warp your pixels to reshape the fabric of reality with CS2's creative transformation options

One way to celebrate an event like a wedding or anniversary is to break open a bottle of bubbly and toast the happy couple. It's also obligatory to find a suitable card – which can be tricky. We'll show you how to use CS2's Warp transform command to create a personalised design that combines the celebratory champagne theme with a photo of the couple adorning a champagne bottle. We'll show how to use the Warp command's control handles to curve the source photo so it follows the contours of the bottle. This will create a convincing 3D label from a 2D source photo.

No tool works in isolation, so we'll also show you how to create a champagne bottle-style label using Photoshop's preset shapes, and demonstrate how layer styles can add a convincing texture to your personalised label design. You'll also learn how to combine smart objects with the Warp transform command so you have greater creative control over your transformations. As a finishing touch we'll show how to use layers and the Gradient tool to add shadows and highlights to your warped label for a more realistic look.


Mask it The 2D label layer initially sticks out over the edge of the bottle. By using a bottle-shaped layer mask you can hide part of the label to make it look like it's wrapped around the other side of the bottle. The group's layer mask affects every layer in the group, making them consistent.
Group it Once you've created a few personalised labels and warped them to fit the bottle, it's a good idea to group the bottle's components together. This enables you to scale and position the bottle against any source image with the labels coming adrift! Shift-click all the thumbnails to select them, then choose Layer>Group Layers.
ORIGINAL BOTTLE
Smart object Combining a preset shape with a source photo created the label. Layer styles were then used to add texture to the label. Once the label was completed, it was turned into a smart object. This enables us to scale and warp it as often as we like with no image degradation.

Stay smart

Retain creative control

In the walkthrough you'll do lots of transforming. As well as warping pixels on your personalised label to make them curve around the contours of the bottle, you'll scale down the whole bottle to make if fit the background image. When you edit a layer using commands like Warp, you hit Return to apply the transformation. If you want to continue warping the layer later you have to reapply the Warp command. By turning the label's layer into a smart object, you can come back to it at any time (even when you've closed and reopened the document) and the warp grid will be in the state you left it in, enabling you to continue fine-tuning your warp transformation.

Lighting

Shooting the source image

We shot our champagne bottle outside, which gave us the benefit of natural daylight. Daylight helps make the bottle composite more effectively into a landscape background as the bottle's shiny surface reflects natural phenomena like clouds. To make the bottle stand out from the background we backlit it with a small studio light to create highlights around the edges. A few sheets of blue card helped simplify the background in the source image, enabling us to easily isolate and remove the bottle.

WORKS WITH | PHOTOSHOP CS2

Warped shapes You can drag the cursor in any part of the Warp command's mesh to make a label follow the curve of the bottle. You can also use curve control handles to warp the edges of the label. Reducing the label layer's Opacity value enables you to use the bottle's original label as a guide to help you warp the new label more accurately.

Specular highlights The Gradient tool enables you to make the flat 2D label stand out as a 3D shape by allowing you to add shadows and highlights to the label. This helps it blend more effectively with the lighting in the bottle source image.

Moving mountains

Warp a hill into a mountain

If nature needs some help, the Warp command can distort reality in a photo-realistic way and you can give a mountain a makeover with a few clicks of the mouse

01 Marquee the hill Open 'Hill.jpg' on the CD. Pick the Rectangular Marquee tool and set Feather to 0. Select the hill. Go to Edit>Transform>Warp. The Warp command's mesh will appear in the selection marquee.

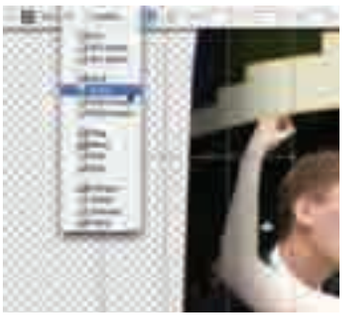
02 Going up! Click-drag on the upper parts of the grid to warp the hill's pixels upwards. Drag the grid's top curve handles upwards to increase the size of the hill. Don't warp pixels near the base of the hill or you'll create a gap.

03 Repair tears When you've finished, hit Return. The grid and selection marquee will vanish. Zoom in to the base and use the Clone Stamp to repair any gaps between the original and the warped pixels.

Warp presets

Warp pictures like text

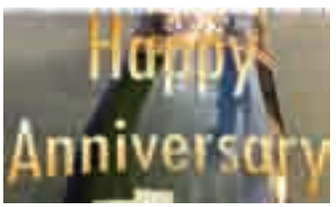
In older versions of Photoshop you can warp text by using a variety of preset shapes. Once you've typed your text, click on the Warp Text icon in the Options bar. This gives access to preset warp shapes like Wave, Flag and Arc, which you can use to create stylised logos with a single click. You can also customise attributes of each warp preset, eg the amount of horizontal or vertical distortion. CS2's Warp transform command lets you apply these warp presets to photos as well as text. Go to Edit>Transform>Warp and look in the Options bar. Click the Custom pull-down menu and pick from a variety of preset warp shapes. You can also warp an image by dragging anywhere in the warp mesh that overlays your layer's content. This is how we created the warped bottle label.



Interaction

Create the text's reflection

You can have text running over the top of the bottle and make it look realistic by creating a subtle reflection of the text in the bottle's surface. Duplicate the text layer. Right-click on the text layer's thumbnail and choose Rasterize Text from the pop-up menu. Use the Move tool (V) to offset the copied text so that it's visible behind the original text layer. Use the Eraser tool (E) to remove the letters that don't overlap the bottle. Go to Edit>Transform>Warp. This enables you to tweak the text so that it wraps around the bottle. Lastly, reduce the text layer's opacity to 8% to create a more subtle reflection.



BRING ON THE BUBBLY

Create a gift with a difference

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

30 minutes

YOUR EXPERT

George Cairns

ON THE CD

source files

01 Get in shape Let's kick off by creating a personalised label. Open Couple.jpg (or use a source file from your own collection). Select the Custom Shape tool (U) from the Toolbox. Make sure that the Shape Layers icon is ticked in the Options bar.

02 You've been framed Click on the Custom Shape Picker in the Options bar. Click on the little arrow icon at the top right of the picker and choose Frames from the list of preset designs. Click OK to replace the existing shapes with the Frames selection. Select Frame 1. Click on the Foreground Color in the Toolbox and select a gold/yellow colour.

03 Designer label Click and drag the cursor to draw a frame around the happy couple. This creates a new layer containing a filled vector shape. This shape will form the outline of your champagne bottle's ornate label.

Tip

Opacity

In step seven you use a slider to reduce the fake label's opacity. A quicker way of changing layer opacity is to use the number keys. One equates to 10%, while 9 gives an opacity of 90%.

04 Different strokes To give the label more detail and texture, click on the Add a Layer Style icon. Click on the Pattern Overlay option. Choose the Wrinkles pattern and set its opacity to 24%. Click on Stroke. Choose a gold colour for the edge of the label. Set Size to 10 pixels. Set Position to Inside. Now click OK.

05 Merge layers Double-click on the background layer's thumbnail to unlock it and make it editable. Select the Rectangular Marquee tool (M). Draw a rectangle around the inside edge of the label. Go to Select>Inverse. Hit Delete to remove the parts of the photo that fall outside the label, then go to Layer>Merge Visible.

06 Get smart Open Bottle.psd. Drag the merged label's thumbnail onto the bottle. Before warping the label turn it into a smart object (see the Stay Smart box for more details). Go to Layer>Smart Objects>Group Into New Smart Object. Use Edit>Transform>Scale to scale the label down. Hit Return. Use the Move tool (V) to place it over the original label.

Perfect paths

Isolate the bottle

We've put an isolated bottle on your disc – the background is hidden by a layer mask. In case you want to shoot and isolate your own bottle, here's the technique we used. Click at the bottom left of the bottle to place your first anchor point. Click to place more points around the edge of the bottle; a line will join the points together. To create a curved line, click between two points, click and drag the cursor as you place a new point. This will help you draw a smooth path around the bottle. To complete the path, click to place the last anchor point on the first. Now go to the Paths palette. Right-click on the Work Path thumbnail and choose Make Selection. Click OK. This will turn the path into a selection marquee. Double-click to unlock the background layer. Click Add Layer Mask and the bottle's background will disappear.

Scrape it off

Clone out the label

By step ten your personalised label should be perfectly aligned with the original. You'll find that parts of the original label are still visible. To get rid of these remaining label pixels, select the Clone Stamp tool (S) from the Toolbox. Untick the Sample All Layers option in the Options bar to avoid accidentally cloning the new label. Target the bottle layer's thumbnail. Alt-click to sample parts of the glass bottle and spray to clone the glass over the original label. This will remove all trace of the bottle's original label.

07 **Warp factor** Set the Opacity slider in the Layers palette to 70% so that you can see both the new and original label. You'll use the original label as a guide, so you can warp the new label to follow the curve of the bottle's surface. Go to Edit>Transform>Warp. A grid of warp control points will appear over the label.

08 **Cool curves** The corner handles of the warp transformation grid can be dragged to new positions. Place the bottom right corner over the original label's corner. Drag its curve handle up to make the bottom of the label curve upwards. Do the same with the bottom left corner. The bottom of the label will follow the curve of the original.

09 **Push and pull** You can distort the label by click-dragging the cursor anywhere inside the boundary of the warp mesh. This helps warp the label to fit around the bottle. Reposition the edges of the label so that they follow the bottle's converging vertical lines. Hit Return when you've finished warping the label. Restore the label's opacity to 100%.

10 **Shadows/ highlights** Right-click the label layer's thumbnail and pick Select Layer Transparency. Create a new layer. Select the Gradient tool, click the Gradient Editor and hit Foreground to Transparent. Click OK. Pick Reflected Gradient. Draw a white gradient on the layer to mimic a specular highlight. Adapt the technique to add a shadow.

11 **Trim the label** Shift-click on the label, shadow and highlight layers. Choose Layer>Group Layers. Open the folder and right-click on the bottle's layer mask. Choose Add Layer Mask To Selection. The 'marching ants' selection marquee will appear around the bottle's outline. Target the grouped layer folder and click on the Add Layer Mask icon. The new mask will hide the label's overlapping edges.

12 **Message on a bottle** Repeat the previous steps to create a label for the top of the bottle. We used the Elliptical Frame 4 from the Custom Shape Picker's Frame library. Add a Pattern Overlay texture and stroke the edge of the frame to create a more ornate label. Turn the label into a smart object so you can warp it as much as you like.

Shear

Warping in CS

If you're a CS user you don't have access to the joys of the Warp transform command, but you can still have a crack at creating a personalised label that wraps around a shape like a bottle. You have all the tools required to create the initial label (as featured in steps one to five). Once you've made the label, go to Edit>Transform>Rotate 90 CW. Now go to Filter>Distort>Shear. You can drag the midpoint of the Shear curve to the left to curve the label. You can then use the other commands in the Edit>Transform menu (such as Skew and Distort) to tweak the label until it fits around the bottle.

Layer styles

Customise your label

In step four we show how to use layer styles to add texture and detail to the Frame shape so it looks more like a paper label than a filled vector shape. In the Pattern Overlay layer style we chose the Wrinkle pattern in the Pattern Picker. If you click the triangle at the top right of the Pattern Picker, you can access a huge library of patterns. Browse through themed collections like Artist Surfaces and Nature Patterns. To access a new set, click on a theme. A dialog will offer the option to replace the default patterns with the new set, or append them to it. Artist Surfaces has a Parchment pattern that would make a suitable texture. To see a pattern's name, hover over it and a name label pops up.

Create fireworks from scratch

KEY SKILLS COVERED
What you'll learn

GRADIENTS
WAVE FILTER
LEVELS
SHEAR FILTER
SELECTIONS

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
30 minutes

YOUR EXPERT
Mark Shufflebottom

ON THE CD
skyline.jpg

Stand well back as we light the creative blue touch paper of Photoshop and create a visually stunning firework display

As the season takes a change and we head into winter, there might be little to cheer you up as the cold days set in. But this is the time of year when many people look forward to a good firework display on 5 November or, a little further ahead, on New Year's Eve.

Capturing photos of your favourite fireworks can be a bit hit and miss. First you've got the tricky job of focus, then the exposure to capture just enough light, and – definitely the hardest part of all – you need to get the timing spot on. Well, don't let things go wrong this time. Try taking some generic evening shots with your camera and let Photoshop do the hard work of adding the firework detail later.

Photoshop has more than enough tricks up its sleeve to give you the perfect results for your own custom fireworks display. This tutorial will create a starburst effect as the basis of the fireworks. Once you have this, filters can be applied to give it a gravity effect so that it hangs in the sky. Various colouring and lighting effects will be added in order to get the explosion of light, and we'll also look at creating a custom brush that will enable you to paint various twinkles of light that are sparked at detonation. To finish the tutorial, we're going to add light to the sea below the city, just to give that realistic touch of the fireworks really belonging.

Once you've created one of the explosions, feel free to add more and build up your own custom display. You can even delete sections of the fireworks to show that they're behind the buildings in the city.

WORKS WITH | PHOTOSHOP CS AND ABOVE

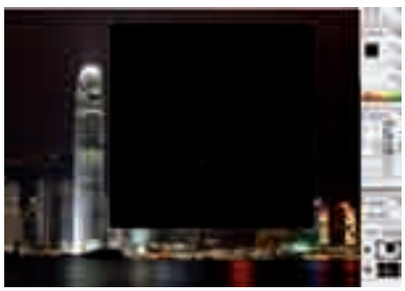
LIGHT UP THE SKY

Create your starburst shape

01 Start the project Open the image 'skyline.jpg' from this issue's CD. Create a new layer, name this layer 'Fireworks' and choose the Rectangular Marquee tool. Hold down Shift and drag to create a square as shown on the left. Press D on the keyboard to reset the foreground and background colours to black and white.

02 Add a gradient Select the Gradient tool and make sure the gradient is set to Linear with Foreground to Background as the gradient option. Drag upwards from the bottom to the top of your selection. Hold Shift to constrain it vertically. Now choose the Filter>Distort>Wave menu.

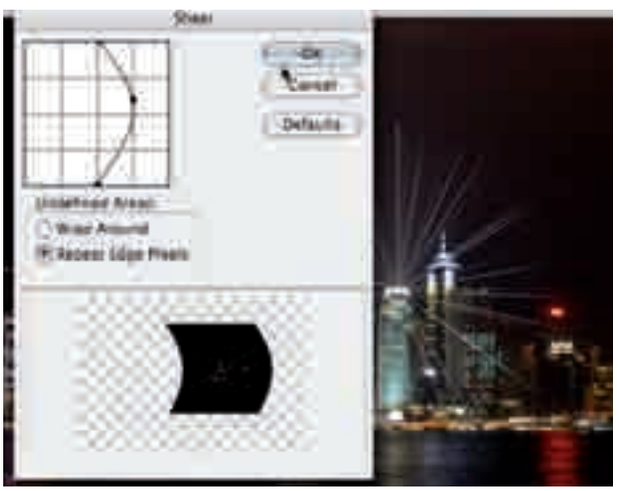
03 Straight lines In the Wave window fill in the options exactly as shown above, then click OK. Your gradient should now contain a series of vertical lines. We need to make this look a little like a starburst shape, so in order to do that go to the Filter menu and choose Distort and Polar Coordinates.



04 Get the edge Select Rectangular to Polar in the Polar Coordinates pop-up window, then click OK. Now select Filter>Stylize> Find Edges. The selection should appear white with black lines. This is the wrong way around for our fireworks shape, so press Ctrl/Cmd+I to invert the selection, making the background black with the lines white.

05 Change the levels In the Layers palette change the layer's blending mode to Screen, which allows the white to stay visible while the black disappears. Now select Image>Adjustment>Levels. Drag the white input slider towards the black slider until you're happy with your starburst shape. You will probably have to alter the mid tones a little towards the white slider to get it just so.

06 Delete the edge If you were to deselect your selection you would see an edge around it from the Find Edges filter, so instead go to the Select menu and choose Modify>Contract. Add 2 pixels in the pop-up window and click OK. Now go to the Select>Select Inverse menu and press the Delete key on the keyboard. Press Ctrl/Cmd+D to deselect.



07 Curve the explosion Use the Move tool to position the starburst in the centre of the document. In the Filter menu choose Distort and Shear. In the pop-up window add a shear as shown on the left. Press OK when done and then go to Edit>Transform> Rotate 90º CCW. As you can see, this now gives the effect that the starburst explosion is falling under gravity.

Tool School

Cleaning up the edges

As a by-product of some of the filters in the tutorial, the edges of layers become messy and visible. Obviously the firework display is going to lose some of its impact if the edge of the layer is visible. The quickest way to get rid of this is to rely on the Select menu. By loading a selection, which is the transparency of each layer, you will have the edge of that layer selected. Simply shrinking this selection and inverting it will select the outer edge of the layer. Hit Delete and the edge is all clean and invisible again.

Tip

Combine layers

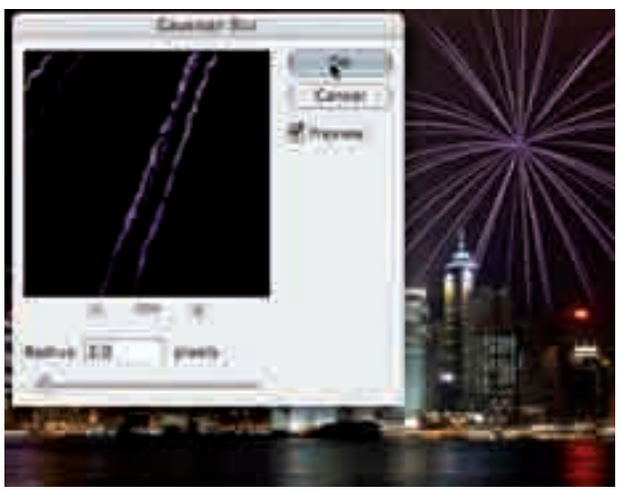
Blending layers together is often key to creating a detailed effect. In the case of creating our firework explosion, blending the layers together with the Screen blend allows the light elements to remain visible. The splattered texture of the underlying layer is visible on the top layer, and subtly builds up the effect so that the fireworks don't look too clean as they would if the top layer was by itself.

KEEPING IT REAL

Add some colour and then smooth away the edges

08 Add a little colour Use the Move tool to move the starburst back towards the right of the main building. Now go to Image>Adjustments>Hue/Saturation. Click the Colorize checkbox and move the Saturation to 50. Drag the Hue up until you get a purple colour – this should be around 285 – then click OK to apply.

09 Duplicate the layer Drag the current layer to the New Layer icon in the Layers palette to make a copy. Select the original layer that you just duplicated. Select Filter>Brush Strokes>Splatter. In the pop-up window add 10 for both the spray radius and smoothness, then click OK. Choose Select>Load Selection and in the pop-up window select OK.



10 Remove the edge In the Select menu choose Modify> Contract. Contract by 3 pixels then click OK. Again, choose Select and then Invert. Press Delete on the keyboard in order to remove the white edge which was added in the application of the last filter. Now choose Filter>Blur>Gaussian Blur and then add a 1-pixel blur.

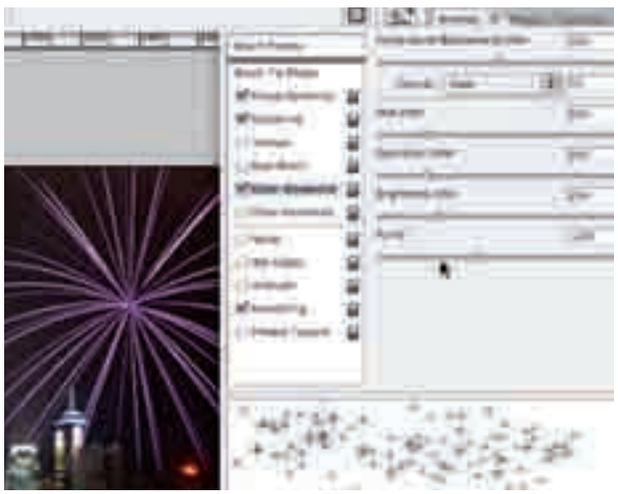
11 Select the duplicate In the Layers palette select the duplicate layer that you created in step nine. From the Filters menu choose Stylize>Glowing Edges. In the pop-up window choose 3 for the Width and 4 for the Edge Brightness and Smoothness, then click OK to apply. Choose the Select menu and Load Selection. In the pop-up window click OK.

12 Remove the edge again Go to the Select menu, choose Modify> Contract. Contract by 3 pixels as before, then click OK. Choose the Select menu and Invert. Press the Delete key on the keyboard to remove the edge. Add a new layer, name it 'Sparkles' and change the blending mode to Color Dodge. Now select the Brush tool from the toolbar.

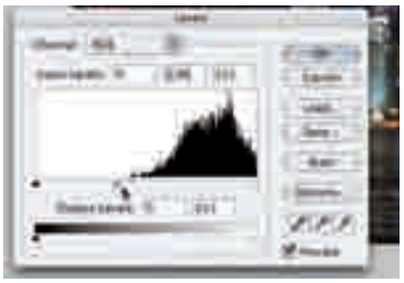
13 Set up the brush Load the Assorted Brushes set, click on Brush Tip Shape in the Brushes palette and choose Starburst Small. Increase the size to 60 pixels and increase the Spacing to 50%. Now click on Shape Dynamics, copy the settings as shown on the left, and then click on the Scattering option.

GETTING FLASHY

Give your creation some sparkle



14 Scatter the sparkle Click on the Both Axes option and move the Scatter to 340%. Change the control to Fade at 25, the Count to 8 and the Count Jitter to 45%. Change the final Control drop menu to Fade and set it to 50. Now click on the Color Dynamics option and then copy the settings that are shown on the left. Select a purple colour as your foreground colour.



15 Paint the edges Paint around the edges of the starburst until it starts to fill out a little. Now paint in the centre in a circular motion until it looks brighter. Add any random patches of sparkles with the paintbrush as you see fit. Bring up the Levels command and drag the mid tone input slider towards the black as shown above.

Expert Tip

Reflection texture

Creating reflections in water is one of the hardest tricks to pull off in Photoshop. One of the reasons is the texture of water. Trying to get it by using a filter always ends up looking computer-generated, whether you use the Wave Distortion filter, Ocean Ripple or a combination. In this tutorial we've sampled a selection from the water. This way, its texture is loaded as a selection, and if we hit Delete we have a watery texture.

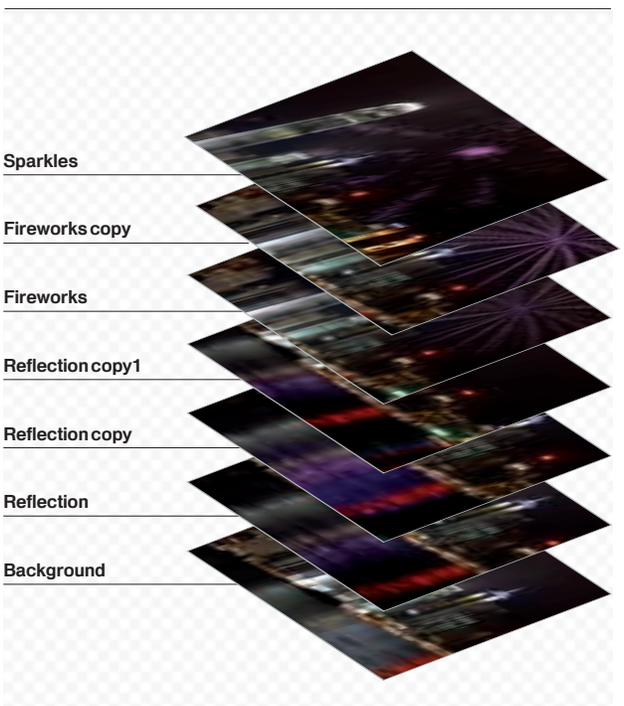
16 Paint in the reflection Create a new layer named 'Reflection' and put it above the background layer. Select a soft-edged brush in the presets and paint a purple area on the sea. In Filter>Blur>Motion Blur, increase the blur to 473 at an Angle of 0 and hit OK. Select the Move tool and place the purple area left of the sea.

17 Select an area Turn the visibility of the purple layer off, go to Select>Color Range. Use the eyedropper to select an area of the sea as shown in the screenshot above and click OK. Turn the purple layer's visibility back on and press Delete. This should remove an area to look like ripples. Deselect, then move this layer below the firework.

18 Duplicate layer Change the blending mode of this layer to Overlay and reduce the opacity to 70%. Now duplicate the layer and change the blending mode to Color Dodge and the opacity to 60%. Duplicate the layer one more time and open the Levels. Take the white input slider in towards the black. Repeat the process to add more fireworks.

The layer structure

The technique behind the glitz



Mezzotint filter

When it comes to vintage or textured effects, the Mezzotint filter is right on the money

As with many of Photoshop's filters, the Mezzotint effect has its roots in a real-world artistic technique. For an artist to get a mezzotint effect, they use a metal plate that has been treated to produce a fine layer of pinpricks. Ink is applied to the plate and then a scraper is run along the plate surface to take off excess ink. However, ink stays in the pinpricks so that when the plate is used to make a print, the dark and light areas create the pattern.

Photoshop's Mezzotint filter won't give you quite the same effect as the real-world technique, but it's still worth a look. The Mezzotint filter is part of the Pixelate filter set, and as with all its siblings, it clumps similar colours together. You decide what form these clumps take using the Type drop-down menu in the filter's dialog window. There are three categories giving a total of ten effects – you can see what each one looks like in the panel opposite.

The beauty of the Mezzotint filter is that it gives a great textured effect to images, and allows you to fake the look of grainy film or wood. It can be a bit heavy-handed sometimes, but we'll show you how to tame it and get perfect results every time you use it.

Take it down a notch Sometimes the filter goes a bit over the top in terms of saturation, so it's worth remembering the Fade command in the Edit menu. This allows you to dampen down the filter effect.

Old and textured The Mezzotint filter was perfect for this photo. The sepia colouring of the photo gives it a vintage feel, which is enhanced by the grain and lines supplied by the Mezzotint options.

Colour or black and white

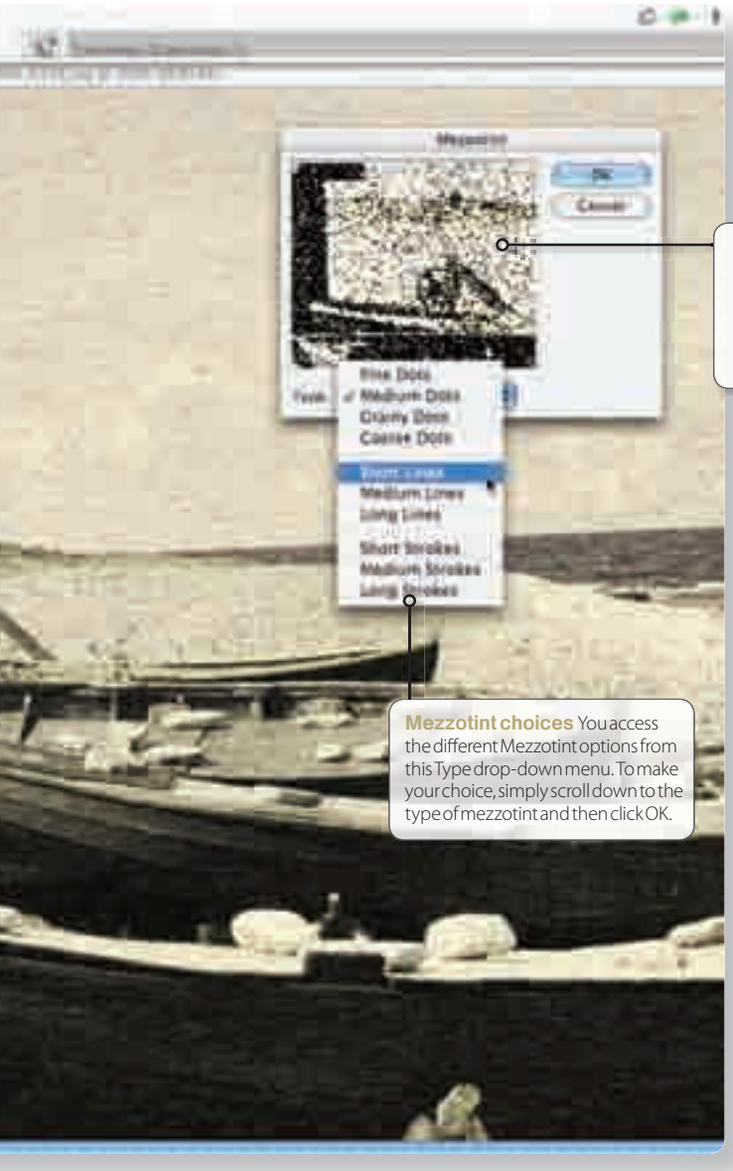
Decide from the outset

Before you apply the Mezzotint filter, you need to think about the kind of effect you want to achieve. If applied directly to a colour image, the filter will produce random patterns of fully saturated colour. Sometimes this is perfect, especially if you're after something like a comic book effect. However, to tone things down, you can create a new layer filled with white and apply the Mezzotint filter. The effect will be in black and white, and you can use the blending modes to bring the original image into view.

Seeing dots

Going for grain

The first option in the Type drop-down menu is four different types of dots. These produce random patterns of dots (no surprise there) and all have quite different effects. For example, Fine Dots is good for re-creating film grain in an image, while Grainy Dots is excellent for faking the look of snow in an image. Simply add a layer filled with black over your image, pick Grainy Dots from the Type menu and then choose Linear Dodge as the blending mode. Instant snowstorm!



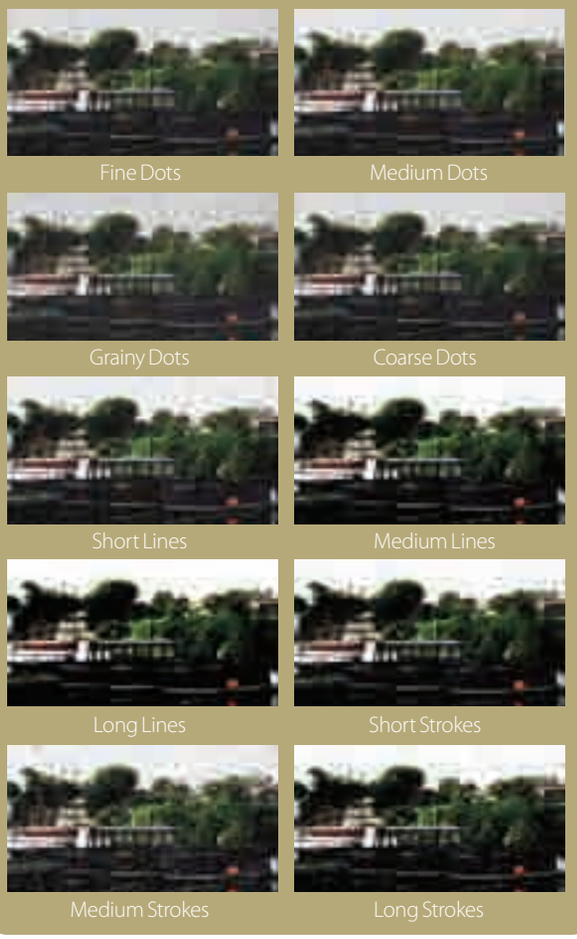
Preview the effect This square area lets you preview the result of the filter. Since it works on a random pattern rule, this is very handy!

Mezzotint choices You access the different Mezzotint options from this Type drop-down menu. To make your choice, simply scroll down to the type of mezzotint and then click OK.

The Mezzotint options

What you get

With ten options up for grabs, we've put together an at-a-glance guide to what the different Mezzotint choices look like.



Tip

Multiple applications

Some of the options are pretty subtle, but you can build them up by applying the filter more than once. Simply go to the Filter menu and Select Mezzotint from the top. Alternatively, hit Ctrl/Cmd+F.

Get in line

Short route to texture

The second group of Mezzotint choices is lines. You get three for these – Short, Medium and Long. The Short Lines option gives a blast of tightly packed lines, some so short they look more like dots. When applied to an image, they give an excellent feeling of texture. The Long Lines option is very subtle and only really produces a few flecks on greyscale images, but is far more pronounced on colour images. This is good for subtle indications of texture.

Different strokes

The final options

The final group of options which are available for the Mezzotint filters are the Strokes options. These look pretty similar to the Lines options, except for the fact that they are more defined and obvious. Applying a stroke to an image will give a great feeling of texture, so they are the best choice for black-and-white photos. We used the Short Strokes option in the image that you see on the right in order to create a vintage feel.

Tip

Edit the filter

Once you've applied the Mezzotint filter, you can go to Edit>Fade and reduce its effect. You can also apply the filter using one of Photoshop's blending modes from here.

Jack Casement

Jack has been teaching Photoshop since 1994 and has spread his knowledge far and wide. A master of photo manipulation, you can see more of his work at www.jackcasement.btinternet.co.uk

Unzip your images

Have some fun with your photographs by making parts of them peel away to reveal another picture

Thinking up new ways to present your images can sometimes be a thankless task. Once you have a go at creating frames, the inspiration well can run a little dry.

When this happens, you just need to think a little laterally and adapt Photoshop's tools for different tasks. We've touched upon what the Warp tool options can do in our Big Technique, and here we present another use for this command – to give the effect of a black-and-white image peeling away to reveal a colour one underneath.

This is an extremely easy effect to achieve, and one that can be adapted for other finishes.

For example, you can have a colour photograph peeling away to reveal a sketched version underneath – or how about a photo of a person peeling away to reveal a robot self beneath it? The method will remain exactly the same. All that changes is the treatment you give the photographs.

In the example here we've kept things very simple and used a black-and-white image peeling away to the colour version underneath it. The effect is reminiscent of the transitions that you sometimes see in movies.

It helps if the image you're using looks as though it's heading towards the frame. In our case the lioness is walking towards the camera, which helps create the final effect. It 's also better if the object of focus is in the middle of the frame, otherwise your curls will look odd.

So enough with the chat. Take a look at our step-by-step tutorial on the right and discover how we peeled away a layer to reveal the lion underneath!

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 5 minutes

YOUR EXPERT
Jack Casement

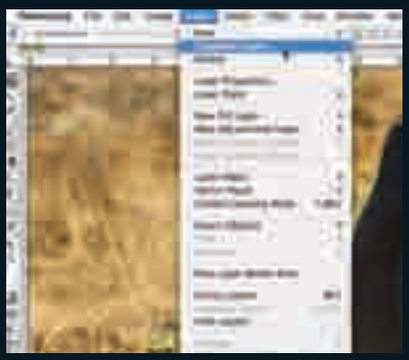
ON THE CD
Starter image

WORKS WITH | PHOTOSHOP CS AND ABOVE

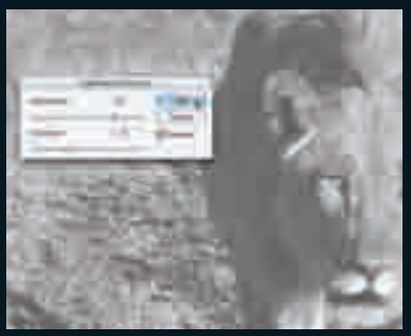
HIDDEN DEPTHS

Peel away the layers to reveal what lies beneath…

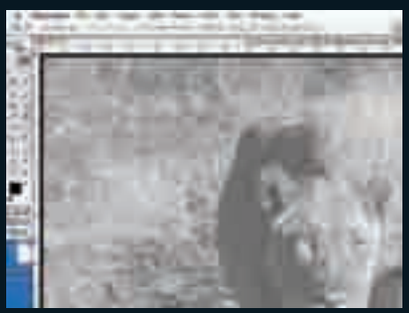
01 **Open the file** Load up this issue's free CD and navigate to the Tutorial Files section on the side panel. Open up this tutorial's folder and copy the lioness image to your desktop.



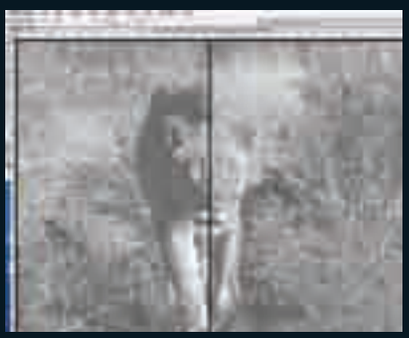
02 **Double up** With the image opened, drag the layer down to the Duplicate Layer icon at the bottom of the Layers palette (next to the Trash). Alternatively, go to Layers>Duplicate Layer.



03 **No more colour** Make sure you're working on the copy of the original image and go to Image>Adjustments> Desaturate. Now go to Image>Adjustments> Brightness/Contrast and increase Brightness to 50% and reduce Contrast to 25%. Click OK.

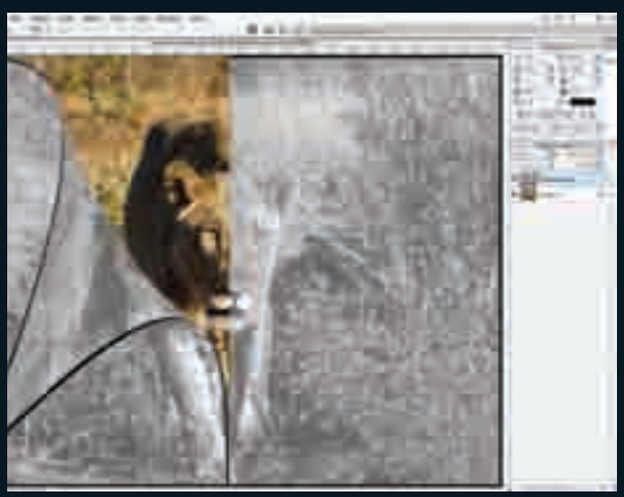


04 **Set a frame** Make sure that your foreground colour is set to black (hit D on the keyboard) and then go to Select>All. Now go to Edit>Stroke and set a stroke of 7 pixels. In the Location option, choose Inside. Hit OK and then go to Select>Deselect.

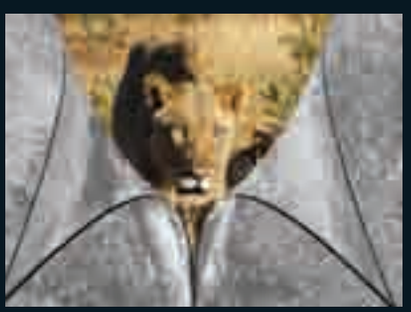


05 **Divide it up** Select the Rectangular Marquee tool and then make sure it has no Feather applied. Use this to select the left-hand part of the duplicate layer. You need to go to roughly the start of the lioness's nose. Now apply a 7-pixel stroke in the same way as before.

06 **Warp factor** Let's get ready for the fun part – the warping! Go to Edit>Transform>Warp to bring up a grid and handles in your selection. These will control the shape of the page curl.



07 **Like peeling a banana** Go to the top right handle and drag diagonally down towards the bottom left corner. You can see how the duplicate layer bends back on itself to reveal the original photo underneath. Notice how the stroke alters, too. Hit Return to set the warp.



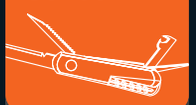
08 **And the other side** To get the full whammy, select the right half of the duplicate layer, add a stroke and then bring up the Warp tool as before. This time drag the top left handle down to the bottom right corner to mirror the uncurl effect. You have now completed your edit!

KEY SKILLS COVERED

What you'll learn

- LAYERS
- GRADIENTS
- INNER GLOW
- SELECTION TOOLS
- BLUR FILTER
- PATHS

Tool School



Other warps

The best effect is when you diagonally pull the warp area down, but you can use the other handles to get different effects. For example, if you move the handles at the outside of the grid, you push the photograph inwards.

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
One hour

YOUR EXPERT
Tim Shelbourne

Digital painting from scratch PART 1

You don't need to have the artistic skills of Rembrandt to paint a stunning landscape in Photoshop. Bring the dynamic brushes into play and anyone can paint this beautiful landscape

KEY SKILLS COVERED
What you'll learn

- USING BRUSHES
- SELECTING COLOURS
- CREATING A PAINTED EFFECT

If you've always wanted to paint but have never felt that you were blessed with enough artistic ability and talent, this Photoshop project might just be the answer. Here we're going to run though a Photoshop painting technique that requires little or no traditional painting ability, because we'll be using Photoshop's dynamic brushes which, in essence, do all the hard work for you!

Drawing our inspiration from the legendary Bob Ross (**www.bobross.com**), we're going to be creating a full-blown landscape with water, mountains and trees, but rather than having to draw each element, the brushes we use will create all the required shapes and textures for amazingly realistic results!

In this first part or a two-part tutorial, we will be using brushes which are installed with Photoshop straight out of the box. Of course, for these brushes to perform as we want them to, each one will require a little modification to its dynamic properties, and we'll make these changes in the Photoshop Brushes palette.

In order to help you navigate around this palette and get a good grasp on all things brushes, we are publishing the definitive guide to Photoshop brushes in this issue on page 16 – and ideally you should read this feature before starting on this project.

In this issue we're showing you how to paint the sky, water and stunningly realistic snow-capped mountains. Next month we'll add trees, bushes and the finishing touches which give the final polish to the painting. Remember, we're using no photographic components or references at all here, but starting with a completely blank canvas just as a traditional artist would. Quite literally painting from scratch.

So, remember to read the Definitive Brush Guide feature, then don that artist beret and dive into the wonderful world of landscape painting… the Photoshop way!

SET UP A DOCUMENT
Begin to paint

01 Create a new document First create a new document. Go to File> New. Choose Millimetres for the measurement units and enter 290 for Height, 240 for Width. Enter 300 pixels/inch for Resolution, RGB for Color Mode and White for Background Contents. Click OK to create the document. Now add a new layer, naming it 'Sky'. Click the Brush tool.

02 Choose a brush Hit F5 to display the Brushes palette. Click the arrow to display the Brushes menu and pick Thick Heavy Brushes to load them. In the brush thumbnails hit Flat Bristle. In Shape Dynamics set Minimum Diameter to 75%. Click the Foreground colour swatch and choose a light blue. In the Options bar set the opacity to 33%. Using a large brush, paint roughly over the top half of the image.

03 Paint and blur Choose a slightly darker blue for the Foreground swatch. Reduce the opacity to 15% in the Options bar. Now paint roughly in the centre of the sky, across the top edge and over the upper corners. Next, go to Filter>Blur>Gaussian Blur. Use a Blur Radius of 120 pixels and click OK. Add a new layer, naming it 'Clouds'.

PHOTOSHOP 7 AND ABOVE | **WORKS WITH**

Tip

Modify tone and colour

The great thing about Photoshop painting is that nothing is permanent. If you've painted onto a layer but aren't happy with the colour and tone, you can easily change it. To alter the colour of some brushwork on a layer, go to Image>Adjustments>Hue/Saturation and adjust the Hue slider. To change the tone of painted components, go to Image>Adjustments>Levels. Adjust tones via the Shadow, Midtone or Highlight sliders below the Histogram.

Tip

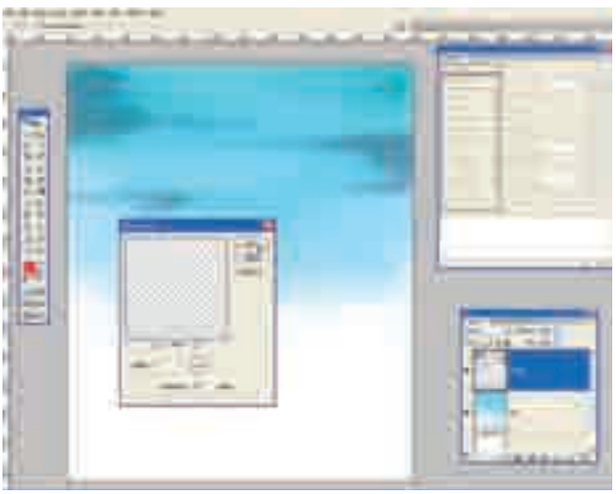
Layer, layers everywhere

We use lots of layers here, and with good reason. By painting the components on separate layers, if you're not happy with their position, colour or tone, you can adjust them independently of the rest of the elements on other layers. You can even resize individual elements via Edit>Transform>Scale – just drag on the handles around the bounding box before hitting Return.

BUILD UP DETAIL

Filters help too

04 Paint the clouds Load the Dry Media brushes and choose Pastel Medium Tip. Select Scattering from the Brushes palette and enter 137%. Click Brush Tip Shape and set Spacing to 39%. In Other Dynamics, set Opacity Control to Fade. Choose a deep blue for the Foreground swatch. Now begin to add the horizontal clouds using numerous single clicks.



05 Rework clouds Reduce the size of the brush as you paint toward the ends of the clouds by hitting the left-facing square bracket key on the keyboard. Work over the thicker parts of the clouds repeatedly to increase the intensity. When done, go to Filter>Blur>Gaussian Blur. Use a Radius of 8 pixels. Now go to Filter>Blur>Motion Blur. Set Distance to 172 and Angle to 0.

06 Paint the water Add a new layer, naming it 'Water'. Choose the Flat Bristle brush again and reduce its roundness to 60%. Set the brush's opacity to 60%. Use the brush at a large size (approx 500 pixels) and paint horizontally across the lower half of the image. Leave a few white gaps between strokes. Go to Filter>Blur>Motion Blur. Use an Angle of -90 and Distance of 320.

07 Add some reflection In the Brushes palette, choose Shape Dynamics and set Size Jitter Control to Fade. Enter 300 in the Jitter value box. Set Minimum Diameter to 20%. Pick a very light blue for the Foreground swatch and set opacity to 58%. Create a new layer called 'Reflection'. Paint overlapping criss-cross strokes down the central area of the water. Taper the width of these toward the bottom of the image.

08 Blur and highlight Now blur this reflection via Filter>Blur>Motion Blur. Set Angle to -90 degrees and Distance to 120. Once blurred, add a few small highlights to the centre of the reflection with the brush.

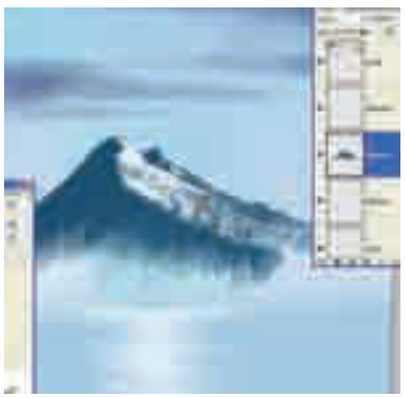
09 The mountain top Reduce the roundness of the brush to 0% in Brush Tip Shape. Set Angle to 30 degrees. Turn off Shape Dynamics. In Other Dynamics, set Opacity Control to Fade. Enter a Fade value of 150. Create a new layer called 'Mountain'. Using a large Flat Bristle brush, paint the mountain top. You may have to paint over it a few times to make it fully opaque.

10 Start to fade The brush is set up so that when you draw the downward slopes of the mountain the brushstroke will fade out to completely transparent. Now, with downward strokes fill in the mountain shape. At the bottom of the mountain reduce the opacity to 14% and add some final downward strokes.

11 First snow Add a new layer ('Mountain 2). From the Brushes palette menu, load the Faux Finish brush set. Choose the Sea Sponge 2 Light brush from the thumbnails. Set Angle to -32, Roundness to 28%. Choose white for your Foreground colour. Now paint the snow down the right-hand side of the mountain.

MAKE A MOUNTAIN OUT OF A BRUSH HILL

Your snow-capped vista



12 **More snow cover** Reduce the opacity of the brush to 46% in the Options bar. Click on Brush Tip Shape and change the brush angle to 48 degrees and increase the size of the brush a little. Paint some more snow down the right-hand side. You can paint again over certain areas to intensify the snow there.

13 **Snow in the shade** Add another new layer. Set the angle of the brush to 32 degrees and the size to 175 pixels. In Color Dynamics set Foreground/Background Jitter to 100%. Choose a vivid violet blue for the Foreground swatch and a lighter blue for the Background swatch. Now drag this brush over the left side of the mountain to add shaded areas of snow.

14 **Add mist** Add another new layer. Load the Basic Brushes set from the Brushes palette menu. Choose a soft round brush. Reduce the opacity to 17%. Choose a very light blue/lilac for the Foreground swatch. Now brush over the base of the mountain, building up the opacity gradually by working over some areas more than others.

Tip

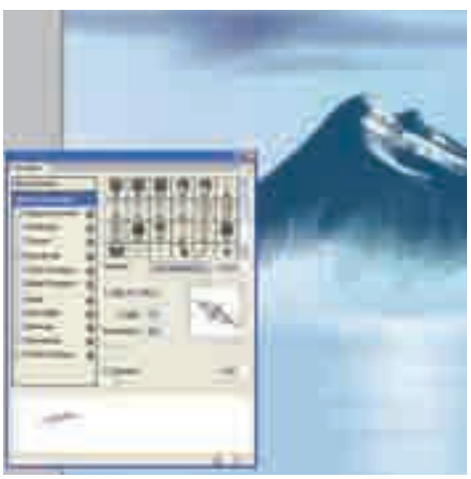
Forest versus lonesome pine!

We've given you techniques to paint each element in the picture, but you needn't stop there. You can add as many mountain ranges, trees or bushes as you like, simply by painting more. You could even duplicate tree layers to make a forest. Simply copy the required layer, then move them, size them or even flip them via the Edit> Transform menu.

PAINTING THE MOUNTAIN

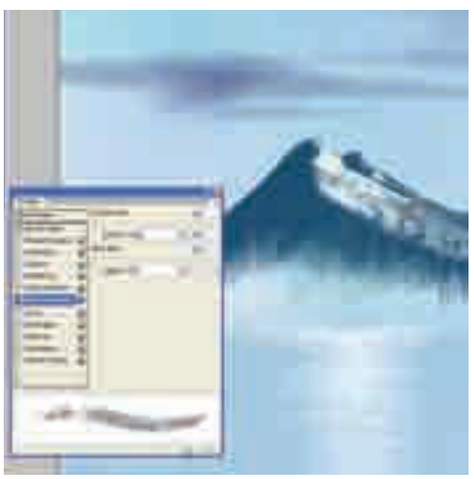
Achieve realism with brushes

At this stage of the painting, the snow-capped mountain is the centre of interest, so it's worth taking your time to paint it carefully for maximum effect. Key to this technique are two things – colour and how the brush lays colour down on the image. Here we're going to look at each stage of the painting process. It's important to adjust the angle of the brush at every stage, and you are easily able to do this via the Brush Tip Shape section of the Brushes palette.



Hit and miss

The brush we're using to add the snow is ideal because it has a texture built into it so that the colour hits and misses the virtual surface of the painting, creating a convincing effect of snowfall. Begin by applying some thin, fairly opaque sharp strokes for the brightest areas of snow on the right side of the mountain.



Clean sweep

Now we've adjusted the angle and size of the brush, you can add some less opaque, more broken areas of snow. A couple of sweeps of the brush should be all you need. To make sure you paint only over the mountain itself and not the sky, it may help to Ctrl/Cmd-click the main Mountain layer to generate a selection.

Light and shade

After choosing the new snow colour for the Foreground swatch, use the brush at the new angle to add more shaded, broken snow cover down the left side of the mountain. Because this snow is painted in a darker colour than the highlighted snow on the left, it gives a convincing illusion of light and shade.

Expert Tip

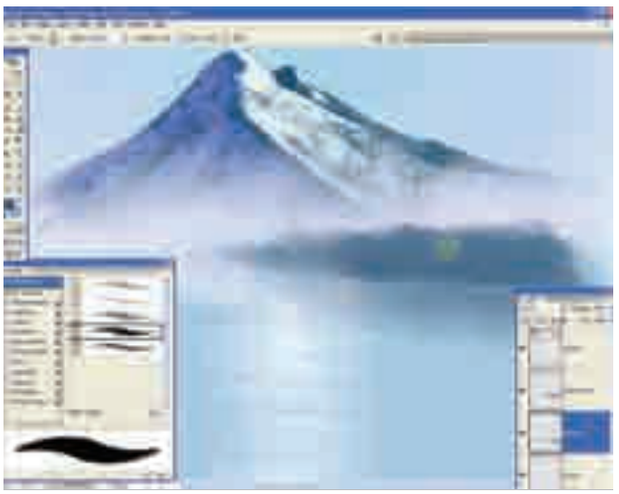
Not a mighty mouse!

You can use a mouse for painting, but a graphics tablet gives more freedom. With a tablet the brush dynamics can be controlled via pressure on the drawing stylus. Wacom makes excellent tablets (**www.wacom.com**) so buy one today!

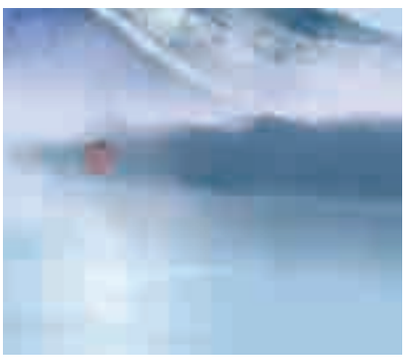
SOFTEN THE EFFECT

Work the mountain in

15 Erase hard edges If any hard edges at the base of the mountain are visible thought the mist, return to the main Mountain layer and use the Eraser tool with a soft brush to carefully erase them. Use the Eraser at a low opacity for this. You can set the Eraser opacity in the Options bar.



16 Distant foothills Add a new layer. From the Brushes palette, load Thick Heavy Brushes. Choose Smoother Round Bristle from the brush thumbnails. In the Options bar, set the Brush opacity to 25%, and choose a dark petrol blue for the Foreground swatch. Now, with this brush at a suitable size, begin to add the foothills from the right-hand side using single clicks.



17 Create distance As you work from right to left, reduce the size of the brush with the left-facing square bracket key on the keyboard in order to create the illusion of distance and perspective.

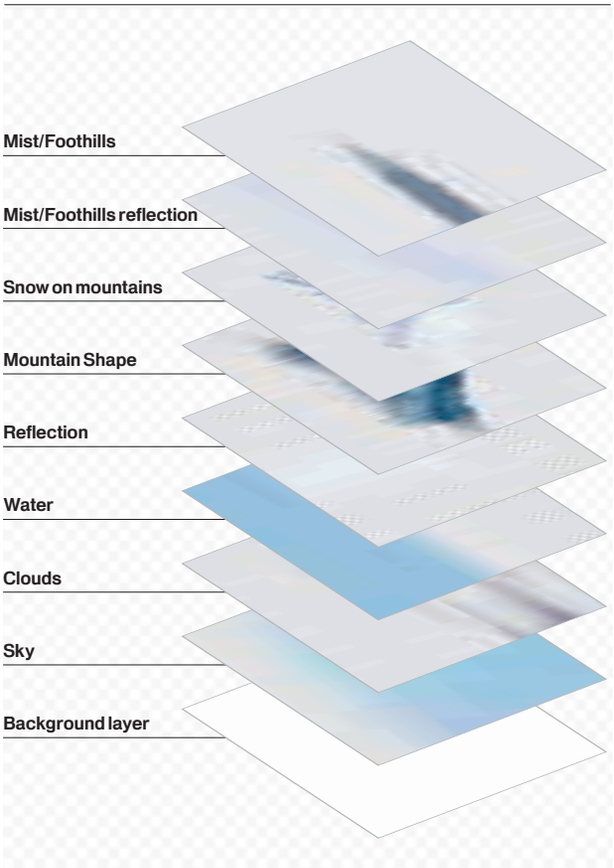
18 Intensify with more clicks Enlarge the size of the brush again and rework over the areas nearest the right of the picture, again using single clicks. The more you work over one area, the more you'll exaggerate the foothills nearest to the viewer.

19 Duplicate and flip Duplicate this layer and go to Edit>Transform>Flip Vertical. Now go to Edit>Transform>Free Transform. Drag the reflected layer down from within the bounding box so it sits below the painted hills. Now place your cursor outside the left-hand bottom corner of the bounding box and drag the entire layer anti-clockwise a little.

20 A little blur Blur this layer via Filter>Blur>Gaussian Blur. Use a medium Radius value (about 58) to create the reflection effect. Now flatten the image, save as a PSD file and prepare to move on to the next stages, detailed in next month's issue!

The layer structure

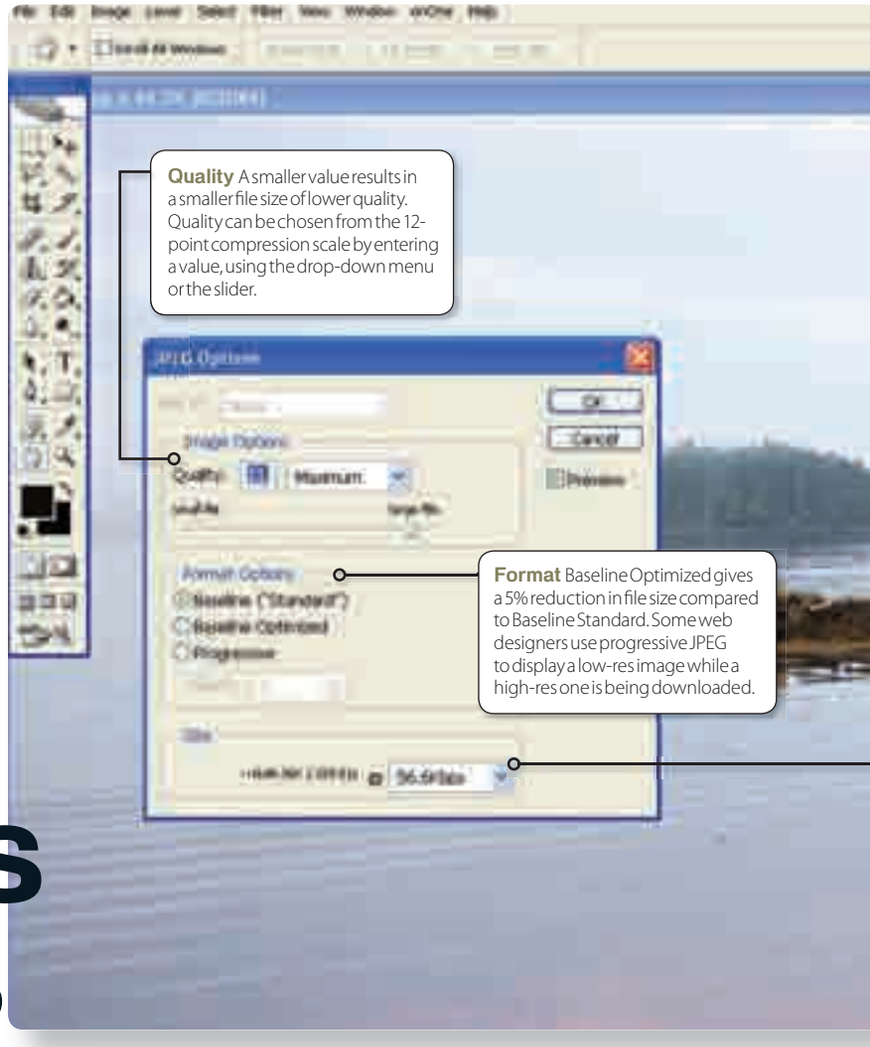
Building a mountain



NEXT ISSUE | DISCOVER HOW TO PAINT TREES AND LAND USING BRUSHES!

eMag

The format you save in will determine the amount of space your file takes up on your computer, so it's important to have a good understanding of how each works. For example, an image will vary dramatically in size depending on whether it's saved as a JPEG or TIFF. The format also decides whether the file will degrade in quality as it's used further, so it's often a case of choosing whether size or quality is of greater importance. The most common and useful digital file formats are JPEG and TIFF, but there are 18 other options. Photoshop's file formats vary in how they represent image data, the way they compress and the features they allow you to access in Photoshop. There are other factors, eg which apps need to open it. Formats like TIFF or EPS can be imported into apps such as InDesign and Illustrator. Further considerations need to be made as well. There's a lot to consider, but it's worth getting to grips with.


Quality A smaller value results in a smaller file size of lower quality. Quality can be chosen from the 12-point compression scale by entering a value, using the drop-down menu or the slider.
Format Baseline Optimized gives a 5% reduction in file size compared to Baseline Standard. Some web designers use progressive JPEG to display a low-res image while a high-res one is being downloaded.

Make sure your files' info is being stored and presented in the most appropriate way

File formats and modes

Using the TIFF format

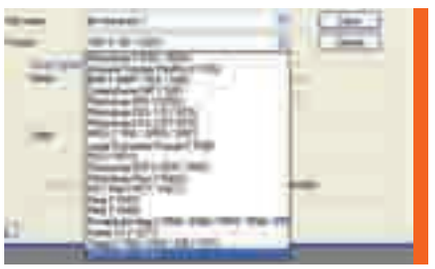
Discover this high quality format

TIFF is a flexible image format supported by most paint, image-editing and page layout programs, and suitable for high quality printing. TIFF files can be saved with all their layers and can therefore be very large in order to retain high quality. However, if opened in a different application the file is flattened. The TIFF file format supports CMYK, RGB, Lab, Indexed Colour and Greyscale images, and alongside JPEG it is the most commonly used file format. However, you can use LZW compression to reduce file size by 50% but preserve quality, which may slow down file opening time and not be supported by some apps.

More file formats

Two of the common ones

GIF is used mostly for simple web graphics with only 256 colours. Files are small, as they're LZW-compressed. Don't save photos using this. BMP is a Windows picture system, and files are usually large and uncompressed. They are of high quality if saved as 24-bit or 32-bit colour images and support RGB, Indexed Colour, Greyscale and Bitmap colour modes.



Best of both

Quality and compression

JPEG is a well supported format, renowned for its high quality and compression. Suitable for photos, it retains all colour info in RGB images. Higher compression means lower image quality, and as the format uses Lossy compression, quality is lost when info is selectively disregarded; it's lost each time you compress and save, so avoid resaving under different titles many times. The image below has been resaved using different quality settings – original on the left; resaved image on the right.

Select your image's mode The options for your image's colour mode are in Image>Mode. Occasionally the type of mode you choose will mean you can't save the file in all formats. For example, you can't save a file that's in Lab Colour mode as a JPEG.
Size This indicates what the size of the file will be, and is useful to know before you commit your quality and format options. You can also check if your compression is adequate by looking at the download speed for different Internet connections.

Tip

Make your mind up

When you choose a different colour mode for an image you permanently change the colour values in the image. Try not to change between modes too many times because it will result in a loss of quality in your image. Therefore it's best to save a copy of your original file in case you want to use it.

RGB versus CMYK

Choose the most appropriate mode

RGB is the most common mode in digital editing, as every TV and computer screen displays images in this form. RGB colours are the result of various amounts of red, green and blue, and are usually made up of three 8-bit Greyscale files. You can save RGB files as a variety of Photoshop formats, making it preferable. Work to be output using full-colour printing presses is usually in CMYK mode – likely to be of less use for digital artwork. RGB and CMYK are device-specific, so the same RGB image can vary between screens.

Multiple modes

More colour mode options

Bitmap mode limits your image editing in the filters and tools you can use. Unlike RGB and CMYK, Lab Color describes a colour by its appearance, improving correspondence between what you view on-screen and final printed output. When switching between RGB and CMYK modes Photoshop also uses Lab mode as a reference. While Indexed Color can save disk space, it doesn't offer as many colours and also limits the Photoshop tools you can use. By converting your image to greyscale, you're disregarding all its colour info.

File Format	Compression	What does it mean?	What is it used for?	Size	Quality	Transparency	Layers
JPEG	Lossy, DCT, RLE, Huffman	Compresses data and discards unused data to decrease file size.	Best for images with many colours and photos. Not as suitable for line drawings, textual or iconic graphics.	Small	High (different quality options available)	No	No
TIFF	None, LZW, RLE, ZIP	Adaptable, high quality file format supported by image manipulation apps.	Use with adjustment or type layers, or layer effects. Great for print. Best for photos with no print and high colour.	Large	High	Yes	Yes
PSD	None, RLE	This and PSB are the only formats to save all of Photoshop's features.	Images with multiple files that you want to keep intact for editing before flattening.	Large	High	Yes	Yes
GIF	LZW	The most commonly used format for displaying images on the web.	Insufficient for colour photographs. Best for Internet graphics with a few distinct colours.	Quite small	Good for display on the Internet	Yes	No
BMP	None, RLE	Bitmapped graphics format used by Windows graphics subsystem.	Primary use is for RGB images. More for graphics than photographs.	Quite large	High	Yes	No

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
One hour

YOUR EXPERT
Zoe Mutter

ON THE CD
Source files

Design a B-movie poster

Have some fiendish fun by producing your very own B-movie-style spooky poster from a collection of photos…

KEY SKILLS COVERED
What you'll learn

LAYER STYLES
ALTER FONTS
TRANSFORM PHOTOS WITH FILTERS

To tie in with Halloween we thought it would be fun to show you how to produce a spooky poster, drawing influence from B-movie posters of the Forties, Fifties and Sixties. By combining a range of photos and gory text, you can easily create a creepy composition.

The options available are endless using Photoshop – even if you don't have photos of a haunted house to hand you can create one by merging sections of houses and towers.

In addition to using filters to turn your photographic elements into moody silhouettes, you can accentuate the atmosphere of the poster using gradients. We'll even show you how to build the landscape piece by piece, dragging in the background, hills, graves and cross. You can finish off with a creepy hand coming out of one of the graves.

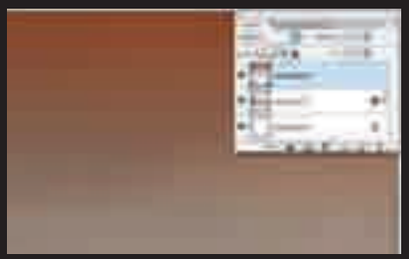
Photoshop also comes packed with a great variety of fonts that are perfectly suited for use in movie posters and enable you to make them look even more authentic. However, if you don't want to create our drippy text, the web is a fantastic resource for downloading horror fonts.

The best thing is to let your imagination run wild and think up your own wacky additions to your poster creation…

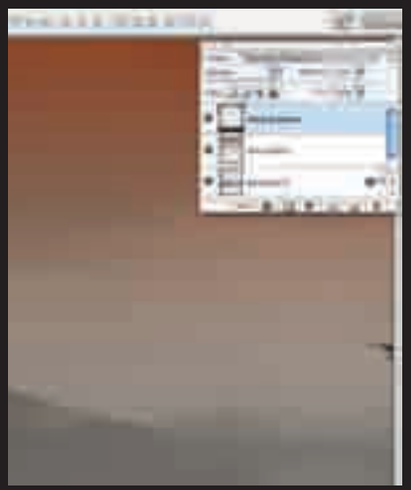
LET'S GO TO THE MOVIES

Setting the scene

01 Drag in the background Create a 300ppi document, 24cm wide by 28cm high. Open 'background.psd' and drag to the poster document. Put it at the top of the canvas. Double-click the layer thumbnail. In the Layer Style window hit Color Overlay. Click the colour swatch. Pick Red 134, Green 100 and Blue 7. Choose Multiply blend mode at 23% Opacity.



02 Gradual transitions The next step is to create a new layer. Now select the Gradient tool and set it to Linear Gradient. Click on the swatch in the Options bar and then select the Foreground to Transparent preset. Choose Red 137, Green 51 and Blue 18 for the foreground colour (or right stop). Click OK and then drag the gradient from about half way down to the top of the canvas.



03 Repeat for black Repeat this using black as your foreground colour. Using the Gradient tool on a new layer, drag from the bottom up about a third of the way to create graduating black at the bottom of the poster. It doesn't matter if there's a gap of white. Make sure this black gradient is at the top of the Layers palette.

WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

PHOTOSHOP CREATIVE
presents
TOWER
OF TERROR
THEY'LL DRAG YOU TO THE DEPTHS OF HELL!!
ROBERT WYNGARDE - KAY SHELLEY - DAVID RUSOFF
Directed by OTTO HENNESSY

Tip

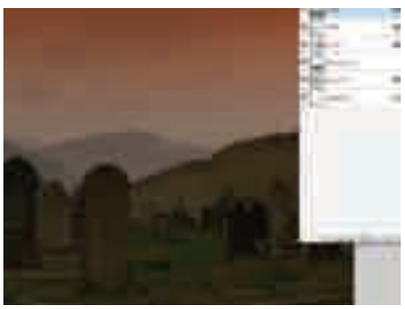
Saving layer styles

Instead of having to reset the style each time you apply it to a layer, right-click on the Layer Style icon on the layer thumbnail and pick Copy Layer Style, then right-click on the other layer and hit Paste Layer Style. Another option is to choose New Style in the Layer Style window to save your style and then drag the swatch onto other layers from your Preset palette.

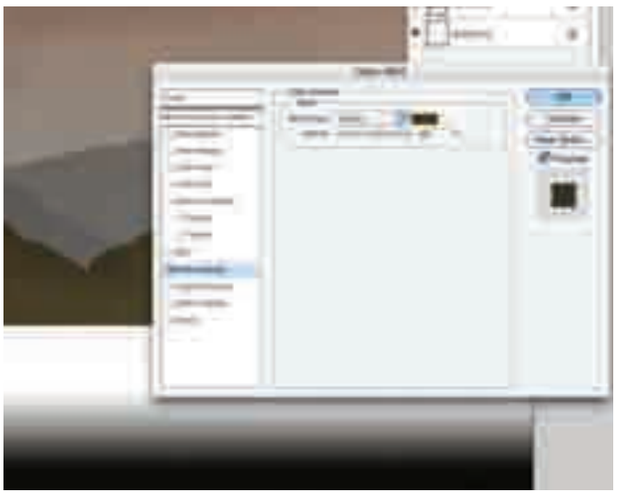
THE HILLS ARE ALIVE…

Start creating some atmosphere

04 Hilly vista Now open 'hillright.psd' and 'hillleft.psd' and position them as we have. Move them above the background in the Layers palette. Use the Burn tool to create shadows along the edges of both hills. Double-click on one of the hill layers to bring up the Layer Style window. Click Color Overlay and click on the colour swatch.

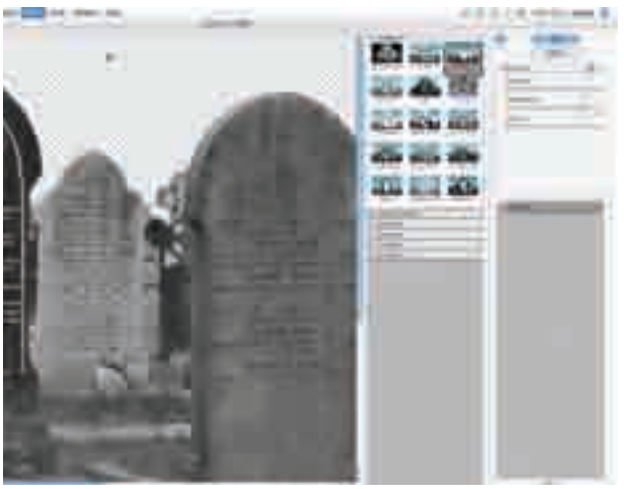


06 Gruesome graves Open 'graveyard.psd', and position as we have. Double-click the layer, bringing up the Layer Styles menu. Click Color Overlay and then click on the colour swatch and enter Red-51, Blue-42 and Green-5. Set the Opacity to 54% and Blend Mode to Multiply. Position above the Background layer.



05 Blending and opacity In the Color Picker window enter Red 72, Green 54 and Blue 6. Change the Blend Mode to Multiply and the opacity to 55%. Copy and paste this layer style onto the other hill by right-clicking on the layer style thumbnail and then choosing Copy Layer Style.

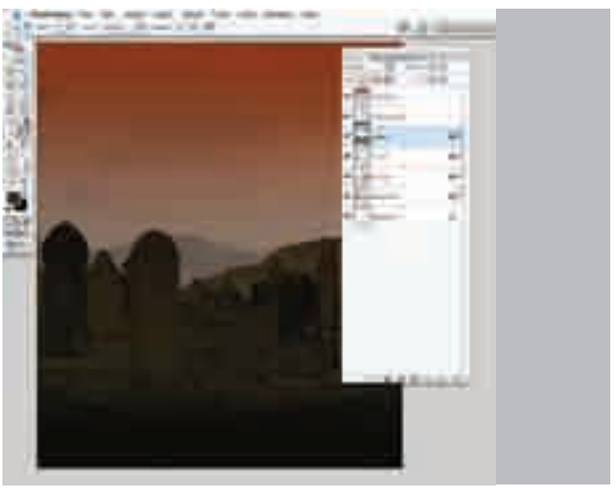
07 Smudge the surface Choose Image>Adjustments >Desaturate. Choose Filter>Artistic>Dry Brush. Set it to Brush Size-2, Brush Detail-8 and Texture-1. Use the Dodge Tool to create a highlight in the middle of the grave and the Burn Tool to create brushed shadow at the edge.



Making the haunted house

A little ghostly trickery

The haunted house was constructed by taking elements from various photographs of houses, towers and castles and then combining them. In this example we used the Match Color command in order to make the colours from different parts of buildings consistent. Once you have compiled your house pieces, select one of the layers and then choose the Image>Adjustments>Match Color menu. Now select the document from the Source menu and the layer you want its colour to be matched to from the Layer menu.



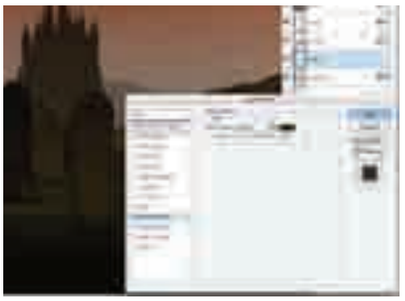
08 Brush with brown Ctrl/Cmd-click the grave layer thumbnail to select it. Choose the Brush tool and choose a colour of Red 52, Green 45 and Blue 29. Select the Wet Media brush set. Choose the Scattered Dry Brush Small Tip. Change the brush's blend mode to Darken in the Options bar, the opacity to 58% and the brush size to 60pt. Now go over areas of the graves.

HOUSE OF DOOM

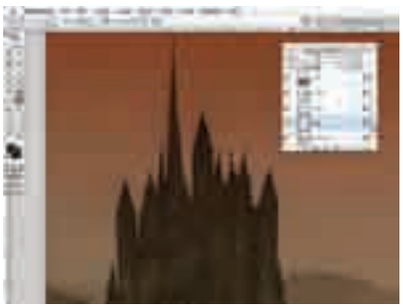
Create a spectral ancestral pile

09 Double up Use the Dodge and Burn tools in areas of the graves. Duplicate this grave layer and place it above the other. Change the blend mode to Overlay and reduce the opacity to 25%. Move these graves above the hill layers in the Layers palette and position them about halfway down the canvas.

10 Make the haunted house Open 'house.jpg'. Drag it across to your poster document. Choose Edit>Transform>Distort, exaggerate the height of the building more and bring in the bottom sides if you want to make it look more ominous. Choose Filter>Brush Strokes>Angled Strokes and then apply the Direction Balance of 32, Stroke Length of 11 and Sharpness of 3.

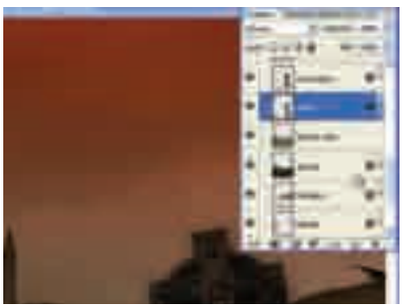


11 Colour continuity Double-click on the layer to bring up the Layer Styles menu. Click Color Overlay and then click on the colour swatch and enter Red 51, Blue 42 and Green 5. Set the opacity to 54% and the blend mode to Multiply. Position it above the background in the Layers palette.



12 Brush the building Click the Brush tool. Select the Dry Media brush via the arrow in the Options bar. Pick the Soft Oil Pastel brush. Set the colour to Red 50, Green 40 and Blue 23. Lower the opacity to 20%. Go over parts of the building. Use the Dodge tool set to about 130px to add strokes to areas of the building.

13 Drag across the cross Open 'cross.psd' and drag it across to your poster document. Place it where we have, in the canvas and also below the black gradient in the Layers palette. Choose Filter>Artistic>Dry Brush and apply the same settings as for the graves. Use Edit>Free Transform to enlarge and rotate it so it's on a skew.



14 More blending modes Double-click the cross layer and choose Color Overlay. Click the colour swatch and select the colour Red 84, Green 63 and Blue 5. Choose a Multiply blend mode and set the opacity to 30%. Duplicate this layer and place it above, setting the blend mode to Overlay, on an opacity of 25%.

15 Terrifying text technique To create drippy text for your title from scratch, choose from the list of fonts shown in this screenshot. We used Showcard Gothic. Set the font size to about 80pt and type your text in red.

16 Drippy distortion Pick Filter>Distort>Glass. Enter a Distortion value of 12, Smoothness of 4 and Scaling of 64%. Select Frosted in the Texture pull-down menu. Go to Filter>Liquify. Use the Forward Warp tool to drag the bottoms of the letters down, and use brushes of different sizes to create varying sized drips.

Web Resources

Download horror fonts

If you don't want to create your own fonts, there are many you can download. Visit **www.norfok.com** for horror-related fonts such as Pieces from their free collection, or **www.fonts.sinistervisions.com** by Chad Savage for spooky fonts such as Horrorfind or Horrormaster.

Tip

Enhancing Photoshop fonts

You may find a font in Photoshop that's nearly perfect for the project you are working on. You can adjust its appearance further by choosing Window > Character. Using the tabs at the bottom of the palette, you can choose to make the text Faux Bold, Faux Italic, Small Caps, and also adjust its leading and kerning.

BANISHED TO THE TOWER

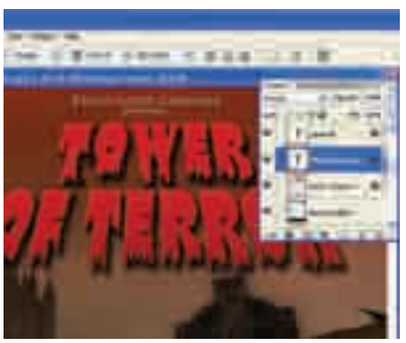
The technique behind the terror

17 Style it up Double-click the text layer to bring up the Layer Style box. Click on Drop Shadow and enter a Distance of 48px, Spread of 20px and Size of 38px. Click Bevel and Emboss and enter the settings we have in the screenshot. Click Gradient Overlay and click on the gradient swatch. Choose a preset that's made up of two colours.

18 Creepy colours Click on the stop on the left, and then click the colour swatch and choose a bright red colour. Now click on the stop on the right and choose a darker red colour by clicking on the colour swatch. Click OK. Move the title text above the black gradient in the Layers palette.

19 Create your movie cast When creating the other text for the poster, such as the actors' names, we used the font News Gothic Std in Size 32pt and made it Faux Bold by clicking on the icon in the Character window.

20 Spoilt for choice If you don't have this font you can also use Firenze SF, Franklin Gothic Bold, Franklin Gothic Medium Condensed, Bell MT, Copperplate Gothic, Grenoble SF, Invite SF, Juice ITC, Nueva Std, Onyx, Pagoda SF, Verdict SF or Gill Sans MT. We used Free Transform to extend the height of this text.

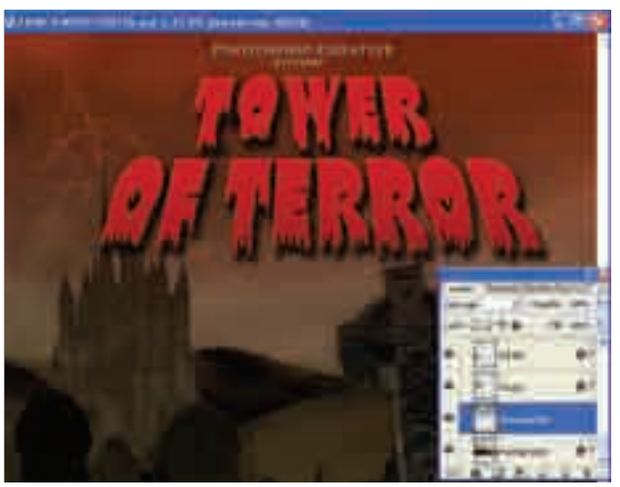


21 Authentic fonts The 'Directed by' text was written in the font Bell MT in size 16. We then added the white text 'Photoshop Creative' using the font Trajan Pro in size 16pt. Below this, in smaller type we typed 'presents' in the font Bell MT in Size 14pt.

B-movie posters

Do some research

Our poster's style is reminiscent of the science fiction and horror movies made from the Forties to the Sixties known as B-movies. The posters were as extravagant and cheesy as the films they advertised with over-the-top fonts and crazy artwork. The movie was often a let down after the ridiculous promises made in the poster, with horrendous special effects and props. The artwork was colourful and imaginative in an attempt to entice the audience. B-movies were originally meant to be the lower half of a double feature. These productions were low budget and experimental.



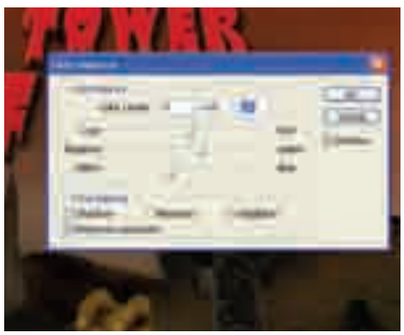
22 Scary sky Open 'sky.psd' and drag it across to your poster document. Call the layer 'Sky Overlay'. Place it at the top of the canvas as we have, and make sure it's under the house and title text layers. Change the blending mode of this layer to Soft Light for a moody sky and lightning flash.

NEXT ISSUE | PUT PHOTOSHOP TO WORK BY CREATING A CERTIFICATE, COMPLETE WITH WAXY SEAL!

GIVE US A HAND

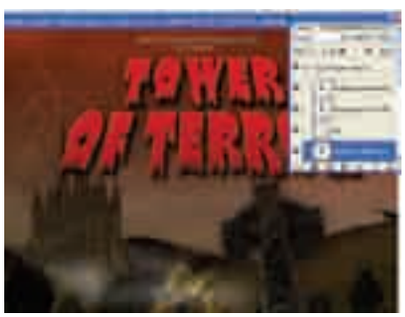
What's that lurking in the shadows?

23 Handy techniques Open 'hand.psd' and drag it to your movie poster document. Place it where we have in the poster document and make sure it's below the black gradient and cast text at the bottom but above the graves. Adjust its size and rotation if needed, using Edit>Free Transform.



24 Ghoulish green With the hand layer active hit Image>Adjustments>Color Balance. Pick Midtones in Color Balance window. Move the Green slider to +68, Yellow to -13. Hit Shadows: move the Red to +14, Blue to +16. Hit Highlights: move the Green to +15, Yellow to -24.

25 Misty methods To create the mist, choose a brush that's 300px in size and 0% Hardness. Make sure the colour is set to white, and randomly place mist around the castle and hand. For heavier mist clouds go over the area multiple times.

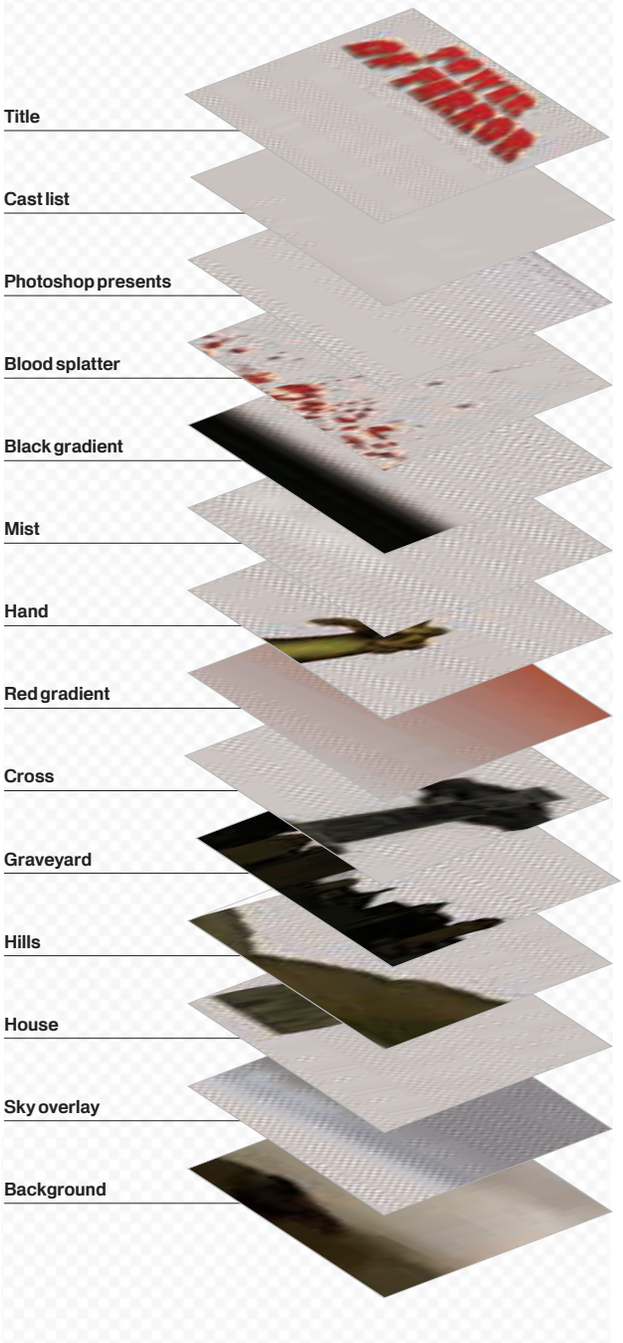


26 Add your movie's tagline Finally, add the text 'They'll drag you to the depths of hell!!' using the font Franklin Gothic Medium in Size 34pt. Use Edit>Free Transform and rotate it so that it's placed diagonally above the cast list. Make sure it is above the hand and gradient layers in the Layers palette.

27 Splatter it with blood Open 'blood.psd' from the disc and drag it across to the poster document. Place it at the bottom of the canvas but below the cast list in the Layers palette. Change the blending mode to Hard Light – and you're done!

The layer structure

How we built our tower of terror



Backdrop Designer plug-in

KEY SKILLS COVERED

What you'll learn

- CREATE TEXTURED BACK DROPS
- LIGHTING EFFECTS
- DISTORT BACKDROP

essentials

SKILL LEVEL

Beginner
Intermediate
Expert

TIME TAKEN

20 minutes

YOUR EXPERT

Zoe Mutter

Transport people and objects into the scene of a professional photoshoot from the comfort of your computer desktop

Becoming a digital background designer is easy with this fantastic plug-in. Using Digital Anarchy's filter, you can produce resolution-independent backgrounds that appear behind the subject of your photo.

This means that whatever the size of your image, the backdrop will adjust to fit. All you have to do is select the person or object you want to appear in front of the backdrop, paste it onto a separate layer then create a new layer for your backdrop.

Once the Filter window is loaded you have access to a vast number of texture categories – our favourite being Old Masters. Not only can you select your background texture, you can also choose the shadow preset you want to use in combination with it. The correct application of shadow to your backdrop increases its depth and makes your photoshoot scene instantly more realistic.

You can even alter the bend and distortion of the backdrop, plus its hue, saturation and blur. By adjusting the opacity in the Texture or Shadow window, you can select which is more prominent.

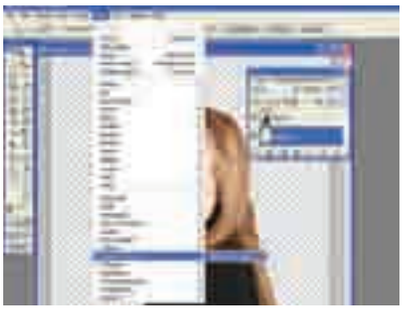
The plug-in enables you to combine existing presets then save and load them to apply in future projects. Although we didn't need to with this example, it's also possible to adjust a backdrop's appearance by moving, rotating and scaling it. It's so simple, there's no reason not to give your images a classical and professional feel by creating your own beautiful backdrops.

For more info on Backdrop Designer, pop over to **www.digitalanarchy.com**.

CLASSICAL BACKDROPS IN MINUTES

Transform your snaps by incorporating professional backgrounds

01 Select your subject from its background Place the Backdrop Designer plug-in into the Plug-Ins folder of your Photoshop Applications folder. Open Photoshop and then open your image. We selected our woman from the white background using Channels, but you can use other selection methods. Copy and paste your subject onto a new layer and delete the background layer.

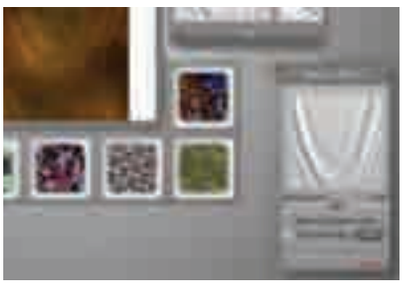


02 Create your backdrop layer Create a new layer by choosing Layer>New>Layer and call it 'Backdrop'. Place this underneath the layer with your image on it. Click on Backdrop to make it active and choose Filter>Digital Anarchy>Backdrop Designer to load the main Filter window.

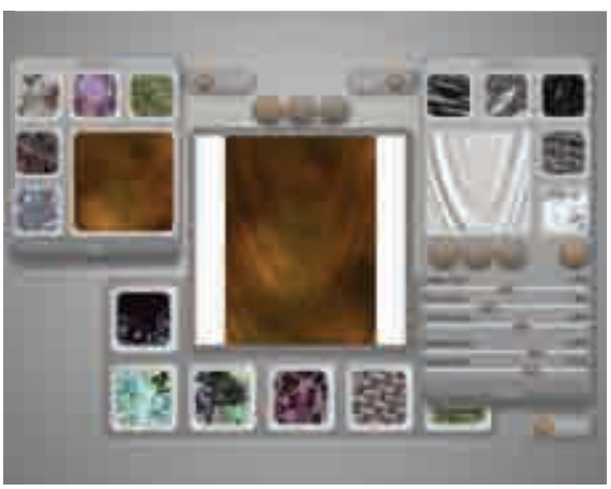
03 Try out the textures First select your texture by clicking the Load arrow beside the Texture panel. This takes you to the Texture Preset Manager. You can choose a category from the menu on the left by sliding the arrow. Some categories are grouped according to features such as colour, and others are grouped in collections like Fabric and Organic.

04 Classic categories In the menu on the left choose the Old Masters category. Now, in the selection of swatches that are presented on the right, choose the second preset from the left in the top row called Rusty Smoke. Clicking on it will display it larger at the bottom of the panel. Click the tick icon in order to apply the texture.

05 Load your shadow presets Now click the Load arrow button beside the Shadow area of the screen to be presented with a selection of greyscale swatches. From the menu on the left choose the Fabric category, and from the selection of swatches on the right choose Twice Hung. Click the tick icon again to apply the shadow preset.



06 Bend it about You will now see in the large central window the result of the combined texture and shadow. In order to increase the depth of your backdrop, click the arrow beside Bend. This is used to alter the amount of distortion caused by the shadow map. We set our Bend Amount near to 0, so little distortion was created.



07 Customise your shadow and texture You can further adjust the properties of both your shadow and texture by clicking the Edit button beneath them. You can control the Opacity value of each depending on whether you want the texture or shadow more visible. You can also adjust the Mutate level, Blur, Brightness and Contrast values of the shadow.

08 Adjust the colour and apply! Click the Texture Edit button and move the Hue Shift slider to +85% to create a reddish colour; move the Saturation Shift slider to +32% and the Brightness Shift slider to +13%. Once you're happy with your backdrop, click the tick button in the top right to see your subject on their backdrop.

Tip

Bringing back the backdrop

After all the experiments you have done to create your backdrop, it would be a shame to only use it once. The button with a cross on it in the top right of the screen saves your backdrop as a preset. This can be loaded and used in future projects by clicking the square button in the top right and opening the Preset Manager.

Backdrop Designer discount

20% off for PC readers!

Digital Anarchy has kindly offered a 20% discount on Backdrop Designer to readers until the end of October. To receive your discount for the plug-in, simply go to **www.digitalanarchy.com** and enter the word 'CREATIVE' when you're asked for a code in the ordering process.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and a whizz at fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

From a distance

Q What's the best way to create the effect of a person or scene being viewed through binoculars?

Abigail McBride

A When you look through binoculars you see your subject framed by a single round circle, as if you're looking through a telescope. Thanks to decades of movies and comic books taking a bit of artistic licence, people expect to see two overlapping circles when they are shown a point of view shot through a pair of binoculars. Here's a technique that will help perpetuate this cliché.

Although it's easy enough to draw two overlapping circles, it's not so easy to get them perfectly aligned or the same size. The trick to creating a stereotypical binocular vision-style shot is to use Photoshop's Extras.

Extras are non-printable objects like rulers and guides that enable you to add graphical components with precision. To activate these handy resources, go to View>Extras. Below that menu you'll find the option to Show>Guides. Open your source image and hit Cmd/Ctrl+R to activate the horizontal and vertical rulers. Go to the horizontal ruler at the top of the workspace and click and drag a blue guide onto the workspace to define the top of the binocular view point. Drag in another guide to represent the bottom of the binoculars.

Select the Elliptical Marquee tool (M). Draw the left circle using the two blue guides to define its diameter. You can also use the Info palette (Windows>Info) to create a circle of a specific size. To constrain the circle so that it's perfectly round, hold down the Shift key as you draw. Let go of the mouse button and you'll see the 'marching ants' marquee representing the first circle. Go to the Options bar and click on the Add to Selection icon. Use the guides to draw a second circle that partially overlaps the first. This will give you the typical binocular vision shape.

Right/Ctrl-click inside the overlapping circles to activate a context sensitive pop-up menu. Choose Feather and type in a value of 22 pixels. This will give the binocular-shaped marquee a soft edge when you fill it. To fill the outside of the marquee instead of the inside, go to Select>Inverse. Click on the Create a New Layer icon and Edit>Fill the selection with black to complete the binocular effect. To hide the blue guidelines press Cmd/Ctrl+H.

Use Extras like guides and rulers to draw perfectly aligned components for your graphics

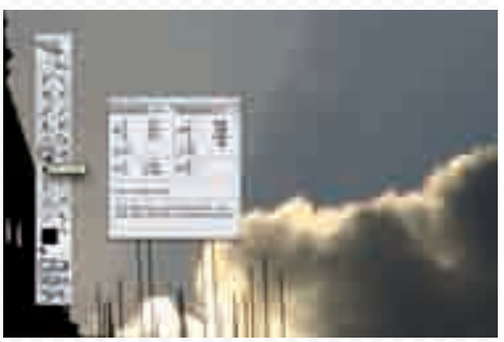
Tip

When you use CS2's Lens Correction filter to get rid of converging vertical lines it tends to add large areas of transparency to the edge of the photo. Go to the Edge section of the Lens Correction interface and try Edge Extension. This extends pixels from the photo's edge over the transparent areas.

Extra info

Get more from the Info palette

In older versions of Photoshop the Info palette gave you the position of the cursor and the RGB values of whatever pixel you happened to hold the cursor over. For most people this information was of little use, consigning the Info palette firmly to a backstage role. In CS2, however, the Info palette has a far more useful part to play. First of all, go to Window>Info to make sure that it's visible. Now select a tool from the Toolbox and the Info palette will display a useful description of how the tool you selected works!



KEYBOARD SHORTCUTS The Select menu

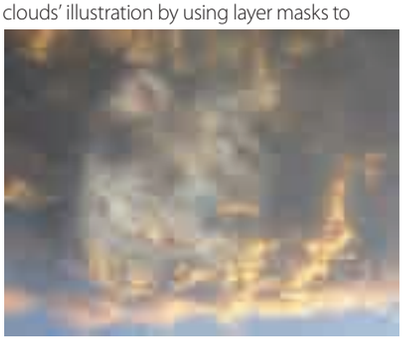
	PC	Mac
Select All	Ctrl+A	Cmd+A
Deselect	Ctrl+D	Cmd+D
Reselect	Shift+Ctrl+D	Shift+Cmd+D
Inverse	Shift+Ctrl+I	Shift+Cmd+I

Head in the clouds

Q I want to create the effect of clouds forming a person's face. I've tried reducing the opacity of the face layer to see clouds on a layer beneath, but it doesn't look too convincing. Any cool ideas?
Alex Harrington

A In the late 20th Century a satellite photo of the surface of Mars caused much excitement when it appeared to show a giant head carved from Martian rock. When shot from a different angle at a later date the 'statue' turned out to be natural geology. It doesn't take much for people to see shapes and patterns in nature. A few visual cues like the hint of an eye or mouth are all we need to see faces in inanimate objects.

You can create an effective 'face in the clouds' illustration by using layer masks to remove less important features so the face blends with the clouds. Start by pasting the face into the cloud document on a separate layer. Crop the file so the cloud layer is the same size as the face layer. To help make the clouds and face blend, you can distort the clouds so they take on some of the attributes of the face. To do this, select the face layer, copy and paste it into a new document. Go to Image>Adjustments> Desaturate to turn the shot to greyscale. Apply a little blur to the greyscale face. Save it as a PSD file. Label it Displacement.psd.



Create beautiful ephemeral floating faces with help from layer masks and filters

Back in the main project, hide the face layer. Target the cloud layer. Go to Filter>Distort> Displace. Navigate to the Displacement.psd file. Use the default settings in the Displace filter's dialog box. Click OK and the cloud layer will be distorted by the greyscale face. To increase the amount of distortion press Cmd/Ctrl+F to reapply the filter. Although the clouds will begin to take on some of the face layer's characteristics, you'll be hard pushed to see a face in the clouds at this stage. Turn on the face layer and set its blending mode to Linear Dodge. This will make the underlying clouds show through some parts of the face.

The blended face will still look too strong. To make it more subtle click on the Add Layer Mask icon. Use a soft black brush to paint out areas like hair and the edge of the face so they blend more effectively with the clouds. All you need to see are eyes, mouth and maybe a hint of nose! Once you're happy with the blend between face and clouds, right-click (Ctrl-click

Warp factor

Retain your transformation options in CS2

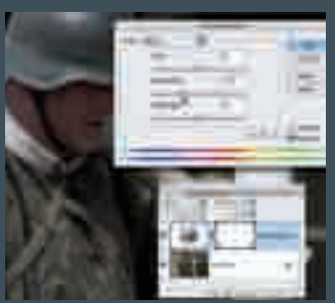
When you use the Warp Transformation tool to distort your image, you permanently change your layer's pixels when you hit Return. The Warp Transformation grid's control points reset to their default positions. If you turn a layer into a Smart Object before you transform it, you can continue warping its pixels at any stage in the creative process and the grid's control points will remain in the positions you left them in. To turn a layer into a Smart Object choose Layer>Smart Objects>Group into New Smart Object.

NEWSREEL FOOTAGE

Create scratches from scratch

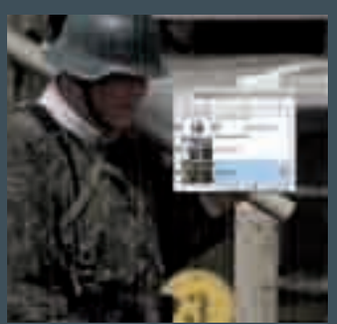
Q I'm trying to edit a shot so that it looks like old newsreel footage from the war. Video packages such as Pinnacle Studio usually have an 'old film' style filter that adds vertical scratches and grain to footage. Does Photoshop have anything similar that will work on a picture?
Peter Wilson

A Thanks to blending modes and filters, you can fake a frame grab from an old newsreel. Start off by selecting a shot with a suitable subject. A war re-enactment event provides you with plenty of suitable photo opportunities for vintage-style photographs.



01 **Fade colour** To create the washed-out colour look of old footage, click on the Create New Fill or Adjustment Layer icon in the Layers palette. Pick a Hue/Saturation adjustment layer. Drag Saturation to the left (about -32 should do it).

02 **Add grain** Duplicate the background layer by dragging its thumbnail to Create a New Layer in the Layers palette. In Image> Adjustments>Desaturate, remove colour. Increase contrast in Image> Adjustments>Equalize. In Filter>Texture>Grain make Grain Type Vertical.



03 **Blend layer** Set Intensity to 65 and Contrast to 45 for dramatic scratches. Click OK. Set the background copy layer's blending mode to Darken so the scratches blend with the original layer to reveal washed-out colours. You can remove some scratches with the Eraser.

KEYBOARD SHORTCUTS The Select/Filter menu

	PC	Mac
All Layers	Alt+Ctrl+A	Option+Cmd+A
Feather	Alt+Ctrl+D	Option+Cmd+A
Last Filter Applied	Ctrl+F	Cmd+F
Extract	Alt+Ctrl+X	Option+Cmd+X

WATER THE GRASS

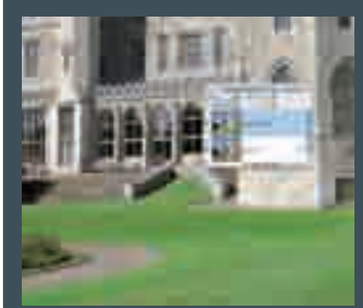
Replacing specific colours

Q Thanks to the summer's season of horrible heat waves all the lush green grass has been bleached a dried-out yellow. This has ruined my chance of capturing some picturesque shots of local landmarks. How can I rectify this?
Elizabeth Hobson

A You want to be able to alter the colour of the grass without changing the colours of other objects in the scene (especially people). Fortunately, Photoshop is powerful enough to target and change specific ranges of colour. Follow our walkthrough to restore parched grass to a healthy green.

01 Take a sample Duplicate your photo by dragging its thumbnail onto the Create a New Layer icon. Go to Image>Adjustments> Replace Color. Use the Eyedropper to sample some of the grass. It'll turn white in the Preview window.

02 Adjust Hue Use the Add to Sample Eyedropper to select more grass. If any buildings are visible as white in the Preview window, reduce Fuzziness until only the grass is selected. Change its colour by moving the Hue slider. Make it vibrant by increasing Saturation.



03 Tidy up Click OK to apply the colour changes. If you find that you've selected and altered the colour of other objects in the image, select the Eraser tool (E). Erase the edited objects on the duplicated layer to reveal the correctly coloured objects on the layer beneath.

Peel it off

Q There was a recent fashion for magazines to have fake peelable labels on their covers. It was impossible to resist trying to peel these off even though they were simply part of the design. How do I add eye-catching 'peel-able' labels to my own designs?
Joseph Lane

A Kick off by creating a new layer and picking the Elliptical Marquee tool. Hold Shift to constrain the tool so it draws a perfect circle. Edit>Fill the circle with a colour. To make the circular label look like its edge is starting to peel, you need to darken the colour at the edge. Click the Foreground Color icon in the Toolbox and choose a slightly darker version of the original colour you filled on a Mac) the layer mask. Choose Apply Layer Mask in the pop-up. Add a new mask and pick Filter>Render>Clouds in the main menu. The fractal clouds on the layer mask will break up the face layer in a random and natural way, enabling it to blend realistically with the background clouds.

Finally, reduce the opacity of the face layer so you can see a hint of the eyes and mouth. If the rendered layer mask clouds have obscured important details, restore them with a white brush. Feel free to use these techniques as a springboard to create your own version of the 'face in the clouds' technique.

the circle with. Right-click the circle's thumbnail in the Layers palette and choose Select Layer Transparency in the pop-up. The marching ants will appear around the circle. Select the Gradient tool (G) from the Toolbox. Click on the Gradient Editor in the Options bar and choose Foreground to Transparent. Hit OK. Draw a Linear gradient over the top edge of the circle to make it look like it's beginning to peel.

The next step is to transform the edge to make it look like it's being pulled towards the viewer. Go to Edit>Transform>Warp. A grid will appear over the circle. Drag one of the corner points inwards towards the centre of the circle to distort the darker edge.

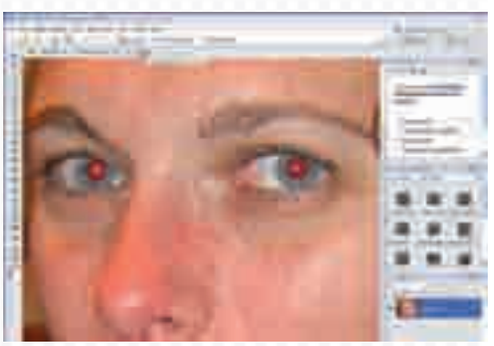
To give the 2D graphic a 3D appearance, click on the Add a Layer Style icon at the bottom of the Layers palette. Select Drop Shadow. In the Layer Style dialog box increase the Distance slider to create a shadow for the peeled edge. To cast the shadow in the correct direction, adjust the Angle wheel. For a more subtle shadow, reduce the Opacity slider to around 25%. Click OK to apply the shadow to the layer. The label will now look like it's starting to peel.

As a finishing touch, add a little reflectivity to the label to enhance the 3D look. Select the circle. Set the Foreground Color to white. Select the Gradient tool again. Keep it on the Foreground to Transparent preset. Choose a Reflected Gradient from the Options bar. Click and drag the cursor over the label to add a reflective sheen. Now sit back and watch people attempt to peel the unpeelable!

Don't see red

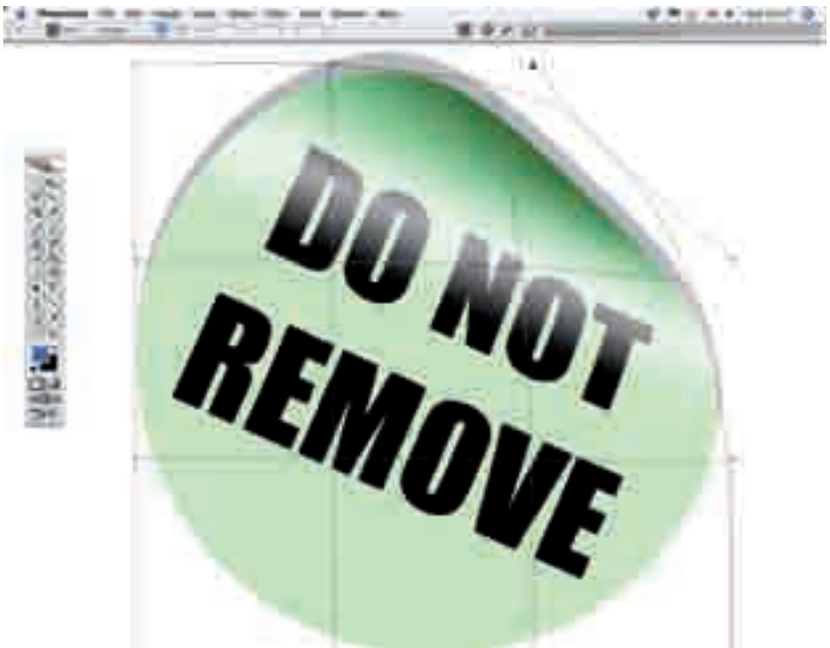
Fastest red eye removal

If your camera is cursed with a red eye-inducing flash, there are plenty of tools to tackle the problem. CS2 and Elements 3.0 and 4.0 have a Red Eye Removal tool. You'd expect the more expensive version to have the edge when it comes to removing red eye, but Elements wins due to a few extra functions. Elements 4.0's Red Eye Removal tool has an Auto button in the Options bar, which removes multiple cases of red eye in one click. When you import shots from a camera using the Element's Organizer, it automatically scans them and removes any red eye.



KEYBOARD SHORTCUTS The Filter menu

	PC	Mac
Liquify	Shift+Ctrl+X	Shift+Cmd+X
Pattern Maker	Shift+Ctrl+Alt+X	Shift+Cmd+Option+X
Vanishing Point…	Ctrl+Alt+V	Cmd+Option+V



Create a frustratingly unpeelable sticker design by combining the Warp transformation tool with layer styles

What's in a name?

Q Do you know of an application for the Mac that can do batch renaming? For example, changing files called img-021.jpg to Crete-021.jpg, Crete-022.jpg and so on?
John Morgan

A Photoshop will happily rename a whole batch of source files on both Mac and PC. Place the files you want to rename in a folder. Create an empty folder called 'Renamed' to store the renamed files. In Photoshop go to File>Automate>Batch. In the Source section set the drop-down menu to Folder. Click Choose and navigate to the folder full of photos that need renaming.

In the Destination section of the Batch dialog select Folder. Hit Choose and navigate to the folder you created to store the renamed files in. In the File Naming section of the batch dialog are fields that enable you to create a variety of file names. In the first field type in a name like Crete-. All the renamed files will share this first name. In the second field click on the drop-down menu and choose 3 Digit Serial Number (useful if you have more than 99 files to rename, otherwise 2 Digit Serial Number will be fine). In the third field select Extension. Now an image called img-001.jpg will be renamed as Crete-001.jpg, img-002.jpg will become Crete-002.jpg etc.

To rename the files in the source folder hit OK. Photoshop will open each source file, rename it, save it to the new folder and close it. This handy automated function saves you from the tedious task of manually renaming a big batch of files.

Use Photoshop's Automate menu to rename multiple files in one go, so you can spend more time being creative

Book Resources

We love digital creative books, and one particularly good one is *Photoshop Artistry*. This shows how photos have been transformed into a work of art using Photoshop. There's a full review next issue, or you can find out more from **www.peachpit.com**.

In the bin

Access multiple files

When working with several open documents you can soon get a very cluttered-looking workspace. In CS and CS2 you can bring hidden files to the front by pressing Ctrl/Cmd+C, even if you're working in Full Screen mode. However, to see multiple files on the screen at the same time, go to Window>Arrange and choose either Tile Horizontally or Tile Vertically. If you're using Elements 4.0 you have the extra option of using the Photo Bin, which lurks at the bottom of the interface. This contains thumbnails of all currently open documents.

Match zoom

Reposition pictures quickly

If working on a batch of images, it can be laborious to open each and zoom in. Use the Arrange menu to see a group of shots at the same time. Find the problem area in one shot with the Zoom and Hand tools, then go to Window>Arrange>Match Zoom>Location. All the shots will display the same viewed area.

PHOTO FIX

Send in your troublesome images for us to fix…

Send your problematic photos on a CD to:

Photo Fix, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ

Unfortunately we cannot return CDs

Lighten or darken in an instant

Both brightness and colour adjustments are available at the click of your mouse

If you feel your image is lacking but aren't sure how to improve it, take a look at the Variations adjustment. This feature, available in both Photoshop and Elements, lets you see what your image would look like if it was lighter, darker or had different colours. You can also choose which area the adjustment is applied to – shadows, midtones or highlights. The difference is easily visible, as the before and after image is shown. This photo of a leaf against a sky background could benefit from being lighter, but it's enhanced even further with a slight addition of colour. The feature also has settings that let you adjust how dramatic or subtle the changes are – and best of all, it's very straightforward to use.

VISUALISE YOUR CHANGES BEFORE YOU COMMIT

Become familiar with this user-friendly Photoshop adjustment

01 Variations Open the image. Choose Image>Adjustments>Variations to open the Variations window. The first two images are the before ('Original') and after image ('Current Pic'), enabling you to see the effect your adjustments had. The images in the lower panel act as buttons that when clicked increase the image in various ways.

02 Select your area to adjust In the right of the top panel select the area you would like to change using the Variations adjustment. For this image we selected Midtones, as this gives the best overall adjustment. By using the slider you can choose between Fine or Coarse. This determines how dramatic the changes to your image are with each click of the Variations buttons.

03 So easy! Our image was slightly dark so we clicked the Lighter button a few times until it was enhanced. Your photo may also benefit from slightly more of one colour, for example clicking the More Yellow button once increases the image's level of yellow by a small amount. You can save variations settings as .ava files by hitting Save, and apply them to other images via Load.

Tool School

Attention Elements users

This feature is available in Photoshop Elements, via the Enhance>Adjust Color>Color Variations menu. The layout of the window is slightly different, but the principles of adjustment are the same – just slightly simplified.

RESOURCES

Our latest collection of Photoshop offerings from the World Wide Web…

YOUTUBE

www.youtube.com

You may be more familiar with this site for providing music or funny video clips. YouTube is an online community for sharing, viewing and commenting on videos. By using the site's search facility and typing in 'Photoshop' you'll find a vast list of related videos. Some are a selection of stills of people's creations in Photoshop put to music and can be used as inspiration for your own work, while others are Photoshop video tutorials demonstrating a range of techniques. All the clips have star ratings decided by viewers that help give you an idea of the tutorial's quality.

DIGITAL PHOTOGRAPHY REVIEW

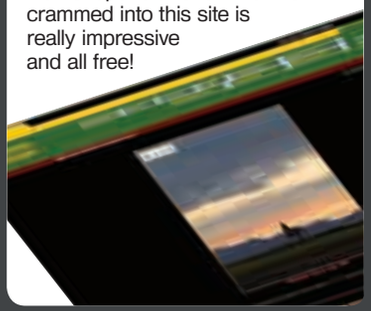
www.dpreview.com

This site provides a vast amount of info on digital photography, news, digital camera reviews, articles and discussion forums. There are also immense sample galleries that'll be a very useful resource. The site is particularly helpful if you're buying a camera and want to know all its specs from those with the knowledge.

THE LUMINOUS LANDSCAPE

www.luminous-landscape.com

This entire site is dedicated to the art of landscape and nature photography. Included are photography essays, galleries, location reports and portfolios, product reviews, articles about photographic techniques, tutorials, the particularly informative Understanding series of lessons and a selection of suggested workshops to attend. The info crammed into this site is really impressive and all free!



PHOTOSERVE

www.photoserve.com

PhotoServe is a visual database of the finest photographers, and features portfolios of photographers organised by speciality, location and name. Check out the 'Portfolios of the Month' section for the most exciting and innovative photographic work. The site also includes exhibition and general photography-related news. This is definitely worth looking at to get some great ideas for your own compositions and manipulations.

TEXTURE STATION

www.nepthys.com/textures/

This resource includes tiling backgrounds, textures and desktop wallpaper. Using the opening page's options you can pick a colour theme and choose from 392 background textures from all over the world. It's easy to download the textures by right-clicking and saving them to your computer. The simplicity of this site is its main strength as you don't have to trawl through pages, and it's perfect for Photoshop users who want to increase the variety of their texture library and improve their projects.

SHUTTERFREAKS

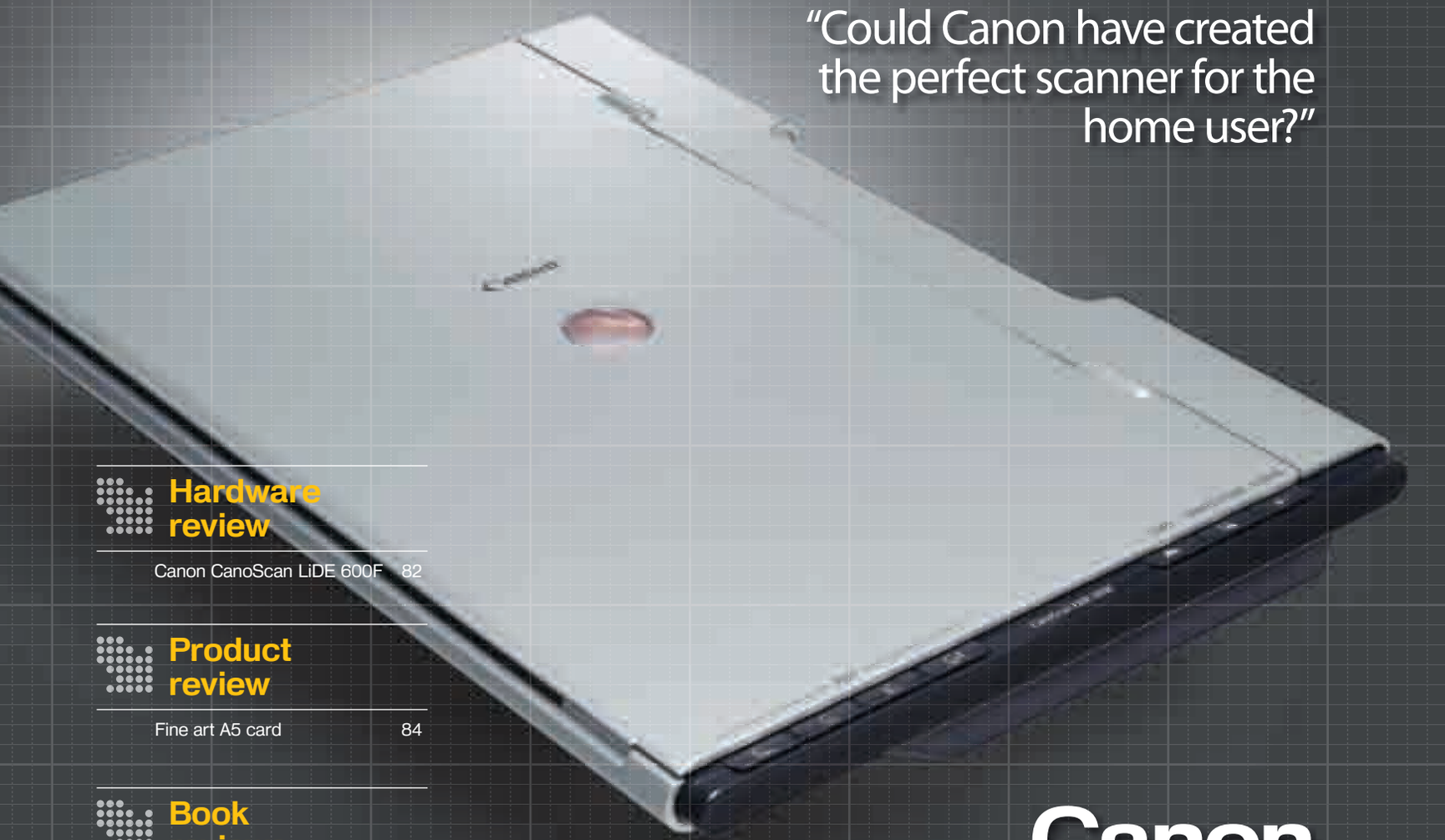
www.shutterfreaks.com

In addition to techniques for improving your photography you'll find a selection of Photoshop and Photoshop Elements actions here. The galleries let you check out photos of members of the site, and you can get your own photographic gallery at the site for a reasonable price. You can also get your own member home page and save yourself having to work out HTML coding! The forums are varied and ideal for those with creative queries or who just want to discuss photography with like-minded people.

eMag

creative reviews

Find out about Canon's latest scanner that promises supreme resolution, discover where to buy the best fine art inkjet card and check out our roundup of great reads



"Could Canon have created the perfect scanner for the home user?"

Hardware review

Canon CanoScan LiDE 600F 82

Product review

Fine art A5 card 84

Book reviews

The Book of Digital Photography 86
Colour Correction for Digital Photographers Only 87
Combining Images with Photoshop Elements 87
Adobe Photoshop CS2 Visual Encyclopedia 87

Canon CanoScan LiDE 600F

HARDWARE

It boasts a unique design and space-conserving features, but does the CanoScan LiDE 600F deliver in terms of quality?

CanoScan LiDE 600F

info

COMPANY
Canon

WEB
www.canon.co.uk

PRICE (SRP)
£129.99

OPERATING SYSTEMS
Mac and PC

MINIMUM REQUIREMENTS
Windows 98SE, 2000, Me or XP

Mac OS X 10.2.8 to 10.4.x

Canon has taken the hassle out of setting up your scanner with its latest CanoScan LiDE 600F by using the USB cable to not only connect it to the computer but also supply its power. This means that after the simple software installation all you need to do is plug the USB cable into the scanner and computer, and you're away.

When you begin using the CanoScan LiDE 600F, the thing you notice is how quietly it scans. However, if you cannot put up with the slight noise it produces, then another quirky feature is the option to program music to play during scanning in the Preferences tab of the ScanGear dialog window.

The most innovative feature of the LiDE 600F which makes it that bit more special, is the stand on the base that enables you to adjust it to an upright position. This is great if you want to conserve space, as it takes up no more than a few inches of desk space when up-ended. The magnetic strips inside the lid make it far more secure and prevent it from flapping open, which is particularly important when the unit is in the upright position. In the normal horizontal position it's also possible to open the scanner fully so its lid lies flat to enable large books to be scanned.

In terms of design, the shiny, silver LiDE 600F is attractive and very slim-line. In addition to scanning within applications you also have the option to carry out various scanning operations at the press of a button on the front of the unit. Four of the buttons enable you to scan different types of image to create

TAKE A CLOSER LOOK…

What makes the LiDE 600F special?

Canon has taken its design to the next level with the LiDE 600F, combining a unique three-way design and film adaptor unit

Taking a different angle
The stand on the base of the LiDE 600F makes it possible to adjust it to a position which is perfect for conserving desk space.

One-touch wonder
The buttons on the side of the unit are handy for scanning a variety of documents straight to PDF, email or print.

Enhance your scans
In the Advanced tab of the ScanGear window are image settings, eg Saturation/Color Balance, to enhance the appearance of your scanned image.

PDF files, and the other three buttons are used to copy an image from the scanner to a printer, scan and open the image in an application and attach the scanned image to an email. These are time-saving additions which are handy if you frequently need to carry out any of these tasks with your scans. The only fault with the buttons is that their placement at the corner of the LiDE 600F means they are quite easy to press, so if you're handling or moving the scanner you may scan accidentally.

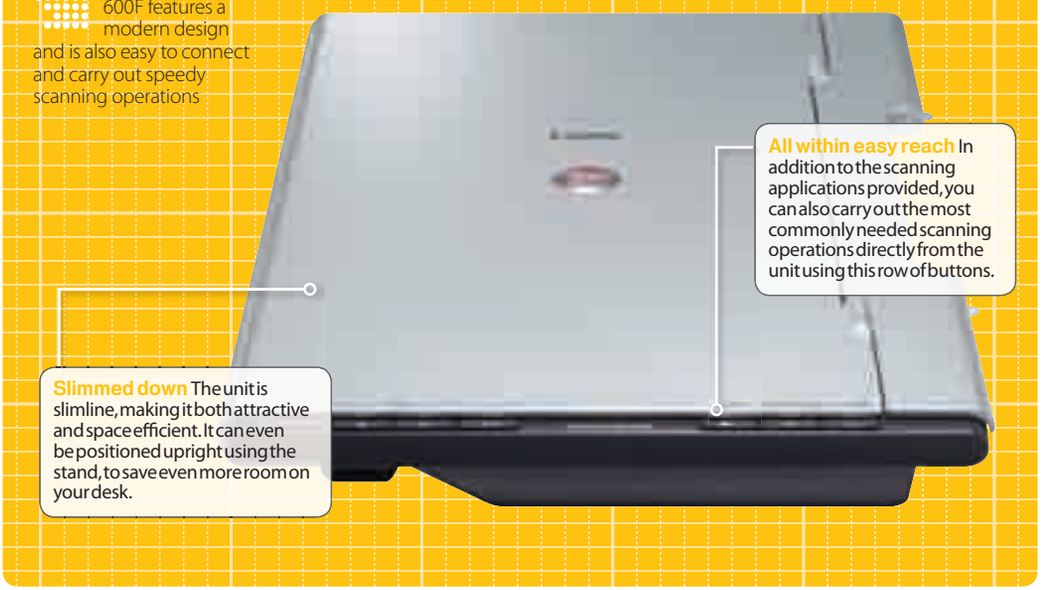
The LiDE 600F comes with a range of apps such as ArcSoft PhotoStudio. When scanning using either ArcSoft PhotoStudio or Photoshop, the ScanGear window appears. Within this window there are tabs for two different modes: Simple and Advanced. We found that when using the Simple mode and scanning on default settings, the quality of the scan was quite disappointing. However, with some experimentation in the Advanced window, a crisper quality was achieved.

In the Simple Mode window the options are simplified and self-explanatory – select your source, destination, output size, cropping, basic image corrections and then either preview or scan directly. Within the Advanced Mode there are many more options available to help you enhance the quality of the scan. These include image settings such as Auto Tone, Unsharp Mask, Grain Correction and Descreen, most of which can be set to different quantities.

The CanoScan Toolbox is another method of scanning in your images and is extremely simplistic to use, but not really suitable if you want to apply more advanced settings.

SLEEK AND SOPHISTICATED

The CanoScan LiDE 600F features a modern design and is also easy to connect and carry out speedy scanning operations



All within easy reach In addition to the scanning applications provided, you can also carry out the most commonly needed scanning operations directly from the unit using this row of buttons.

Slimmed down The unit is slimline, making it both attractive and space efficient. It can even be positioned upright using the stand, to save even more room on your desk.

The scanner also comes with Presto! PageManager 7 which scans and organises images. To scan simply click the Acquire Image Data button in the top left, which is ideal for those wanting a quick method of scanning. We found the quality obtained when scanning in this app was the same, if not better, than when scanning using the ScanGear software.

When scanning graphics the LiDE 600F produced scans of good quality. However, scans of larger photos measuring 210mm x 297mm were rather grainy and showed slight banding in their colour. This was improved by adjusting settings in the Advanced tab, but was still quite disappointing. When scanning smaller photos measuring 10 cm x 15 cm, they were of better quality.

Therefore, although the scanner has the advantages of ergonomic design and a stand to adjust its position, we weren't overwhelmed by the quality of the scans considering the unit boasts a resolution of 4800 x 9600dpi.

PROS

- Ergonomic and slim-line design
- The unit's buttons enable quick scanning operations
- Unique stand allows you to position the unit upright
- USB cable connects the scanner to the computer and also provides power
- Extremely quiet when scanning

CONS

- Quality of scans slightly disappointing, especially with larger photos
- EZ buttons are easily accidentally pressed, due to their position

VERDICT

6.5

Novel features, but let down by quality of scans of larger photos

"THE MOST INNOVATIVE FEATURE OF THE LiDE 600F IS THE STAND ON THE BASE WHICH ENABLES YOU TO ADJUST IT TO AN UPRIGHT POSITION"

Straight to PDF
An alternative to the speedy buttons is the CanoScan Toolbox. Using the buttons on this tab you can scan directly to PDF, email or printer.

Slide it on
The film adaptor means you can transform the LiDE 600F so that it's capable of scanning six slides at a time.

USB power
You'll no longer have to contend with tangled cables, as this Canon scanner is powered by the same USB cable that connects it to the computer.

PRODUCTS

*Make sure you visit **www.on-linepaper.co.uk** for a wide range of digital fine art paper and cards*

The variety of textures you can choose from is staggering – anything from smooth photo paper to coarse linen

Fine art cards

Create your own card factory using the vast range of digital fine art cards on sale at the Online-paper.co.uk website

info

COMPANY
On-line paper

WEB
www.on-linepaper.co.uk

PRICE
From £9

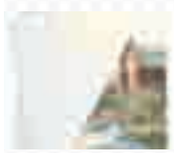
OPERATING SYSTEMS
PC and Mac

MINIMUM REQUIREMENTS
Inkjet printer or laser printer

DETAILS
Take a closer look...

If you're serious about your cards, you can go the whole hog and buy cellophane wrappers to present them.

Here we've used the Schoellershammer Coarse Linen card, and as you can see, it provides excellent texture.



A lot of the card packs come with envelopes, but do check before you buy in case they need to be ordered separately.

The online-paper.co.uk site has lots of card choices, but a good one is this selection pack of different finishes.

When we were busy researching the printing feature back in issue 13, we were frankly amazed at the wealth of different papers available for the average home inkjet printer.

One company that really impressed us with how many different products it sold was Online-paper. co.uk. In addition to a wide range of inkjet paper – we're talking anything from jigsaw paper to waterslide decal – the company also supplies a collection of digital fine art cards. These are basically sheets of paper (either A5 or A4) that have been pre-folded down the middle. All you have to do is create a Photoshop document, position your card design where you want it to print and then, erm, print!

One thing we really liked about the Online-paper.co.uk site is that there's such a choice when it comes to the type of card you can buy. In addition to the expected photo glossy or photo matte, you can also enjoy finishes such as coarse linen, rough surface and watercolour emboss. We tested four products here – Schoellershammer Coarse Linen, St Cuthberts Somerset Enhanced (Textured), Imajet INKtelligent Gloss-Matt and Imajet INKtelligent Watercolour Emboss. All products supplied bright and colourful images, which were dry to the touch as soon as they were printed. The photo papers would give any professional print a run for its money, and the linen and watercolour options produced a wonderful texture.

All the cards were scored down the centre, so there weren't any mishaps when it came to folding them in half. Some card packs come with envelopes, but if not you can buy them from the site as well. And if you want to sell your cards, you can pick up cellophane wallets too.

You may not have ever considered printing your own cards, but we became quite hooked! The quality of the paper means you can get stunning results, and the site is easy to use, so ordering is no problem.

PROS

- You can create personalised cards from your home
- Wide range of card finishes means you can get the optimum results
- Online-paper.co.uk website extremely easy to use

CONS

- You need to ensure you're working on the proper-sized document in Photoshop

VERDICT

9.0

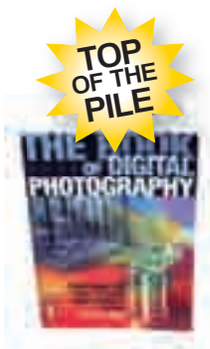
A great creative project for anyone with an inkjet or laser printer

eMag

BOOKS

The Book of Digital Photography

Information and inspiration are central to this fantastic guide



The author of *The Book of Digital Photography*, Chris George, was once a Young Photographer of the Year and is now a highly regarded photographer whose work is well known to many.

The guide is suitable for many different types of photographer, all the way through from beginner to professional. It has ambitiously tried to cover as much as possible of the vast subject that is digital photography, and done a fantastic job. It does not appear too cluttered, yet still manages to combine a great selection of eye-catching images with large amounts of information.

Charts and tables, complete with images, are put to good use for explaining important subjects such as different memory cards or file formats. We would recommend this book to anyone wanting an easy-to-understand and broad overview of all aspects of digital photography.

You'll find the guide is not only informative but inspirational in the images used to accompany the facts and explanations of the most powerful areas of Photoshop. It also includes information to enable you to set up your own digital darkroom using the sections on image-manipulation software – such as our favourite Photoshop.

Effective compositions Striking visuals give a helping hand in the explanation of the advanced techniques.

Balance of image and text When it comes to subjects such as blending modes, the best way of explaining how they work is to show it. The book does this with aplomb.

info

AUTHOR
Chris George

PRICE
£20.00

PUBLISHER
Ilex Press

ISBN
1-904705-855

WHAT'S ON THE PAGE?

Find out more about *The Book of Digital Photography*

Variety of subjects Many topics are covered, such as the best way to capture different subjects like architecture, sports and travel.

Charts and tables Charts are put to good use in the explanation of areas of common confusion, eg the characteristics of memory cards.

Image enhancement Learn how to enhance your digital photos using Photoshop features such as blending with gradients.

Make an image speak volumes Photography is a powerful way to express a message, and pages are dedicated to the best way to do this.

Creative options Apart from traditional digital photography techniques, there are sections on topics such as photo mosaics.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Colour Correction for Digital Photographers Only

Avoid colour crisis with this marvellous manual

info

AUTHORS
Ted Padova and Don Mason

PRICE
£25.99

PUBLISHER
Wiley Publishing

ISBN
0-471-77986-5

Colour problems are so common in digital images that a guide like this is essential. Starting off with basics such as colour modes and pixels, the book moves onto topics like setting up your colour environment, tone and brightness corrections, and editing studio and location shots. The tips throughout provide extra colour-related info. The Q&A sections are also very handy, giving succinct answers to common queries. Subjects include increasing the dynamic range of photos, achieving perfect skintones and adding tints to improve the tonal range of a shot. The authors have both been pro photographers for years, so their combined knowledge is vast.

Special effects Carefully selected images are used to demonstrate the beneficial effect that lens and Photoshop filters can have if applied correctly.

COLOUR IT IN

Learn the secrets of sizzling colour

Balance When explaining a concept, there's a good balance of info, images and screenshots.

Got it covered All the colour-related issues are included, even those you'll face when photocopying.

Studio and location shots Photoshop is valuable when editing studio or location pics with a colour cast.

The Raw deal If you've recently made the move to Camera Raw, there's plenty of help for you.

Combining Images with Photoshop Elements

Clear and easy-to-follow direction for achieving great compositions

info

AUTHOR
Ted LoCascio

PRICE
£25.99

PUBLISHER
Sybex

ISBN
0-471-91863-6

You may think Elements is far more limited than Photoshop, but this book proves there's an awful lot that can be achieved with it. It also shows the impact a guide can have to laying pages out effectively, with attractive images. The main chapters include gathering ideas, understanding resolution, making and modifying selections, mastering layers and compositing with masks. You'll be particularly impressed with the examples of results you can achieve using the range of filters, layer styles and effects in Elements.

There's also a CD featuring more than 150 images and over two hours of video tutorials. This ensures you not only gain a greater knowledge of what makes a good composition, you also improve your understanding of the app's tools. The pages on layers and blending modes are the most relevant to improving composition skills, so don't skim them!

Adobe Photoshop CS2 Visual Encyclopedia

All the Photoshop information you need delivered in a straightforward A to Z format

info

AUTHOR
Steven Romaniello

PRICE
£25.99

PUBLISHER
Wiley

ISBN
0-7645-9860-0

If you want a quick reference source for the latest version of Photoshop that's clearly laid out, encompassing basic and more complex subjects, this is a great find. It's a highly visual guide with substantial images and step-by-step instructions and labelling. The tips reveal interesting techniques and info about areas of Photoshop, and include innovative suggestions to try out in your work. Using a straightforward A to Z format, it's easy to find the info you need.

If you're looking for a detailed guide on each area of Photoshop, this isn't the book to choose. A maximum of two pages is dedicated to a subject, and most are filled with diagrams and explanatory images. But if you want a wide-ranging overview of what Photoshop offers, this is the ideal read.

Exhibit

With issue 12 came a whole new set of challenge pictures, so read on and discover if your creation got picked and printed…

Every so often we seem to hit upon something that really inspires your imagination, and when it comes to the Readers' Challenge it seems you can't get enough of penguins!

Last time they appeared we received a deluge of entries and this time around it was the same story. From illustrated penguins to artistic penguins to parachuting penguins – you've made our Antarctic friends get up to all sorts of mischief!

But it's not all about the penguins. A lot of you also focused on the photo of the lady and transformed her with all sorts of wonderful effects. It was good to see that some of you incorporated Photoshop's filters into your work, as well as the techniques covered in past tutorials.

Anthony scooped the winning title with his brilliant illustration. His handling of the Pen tool resulted in a comical yet accomplished piece of art. Also a big well done to Michael for his mutant rhino, Paul for his flower vision and John for his swanky vector vision.

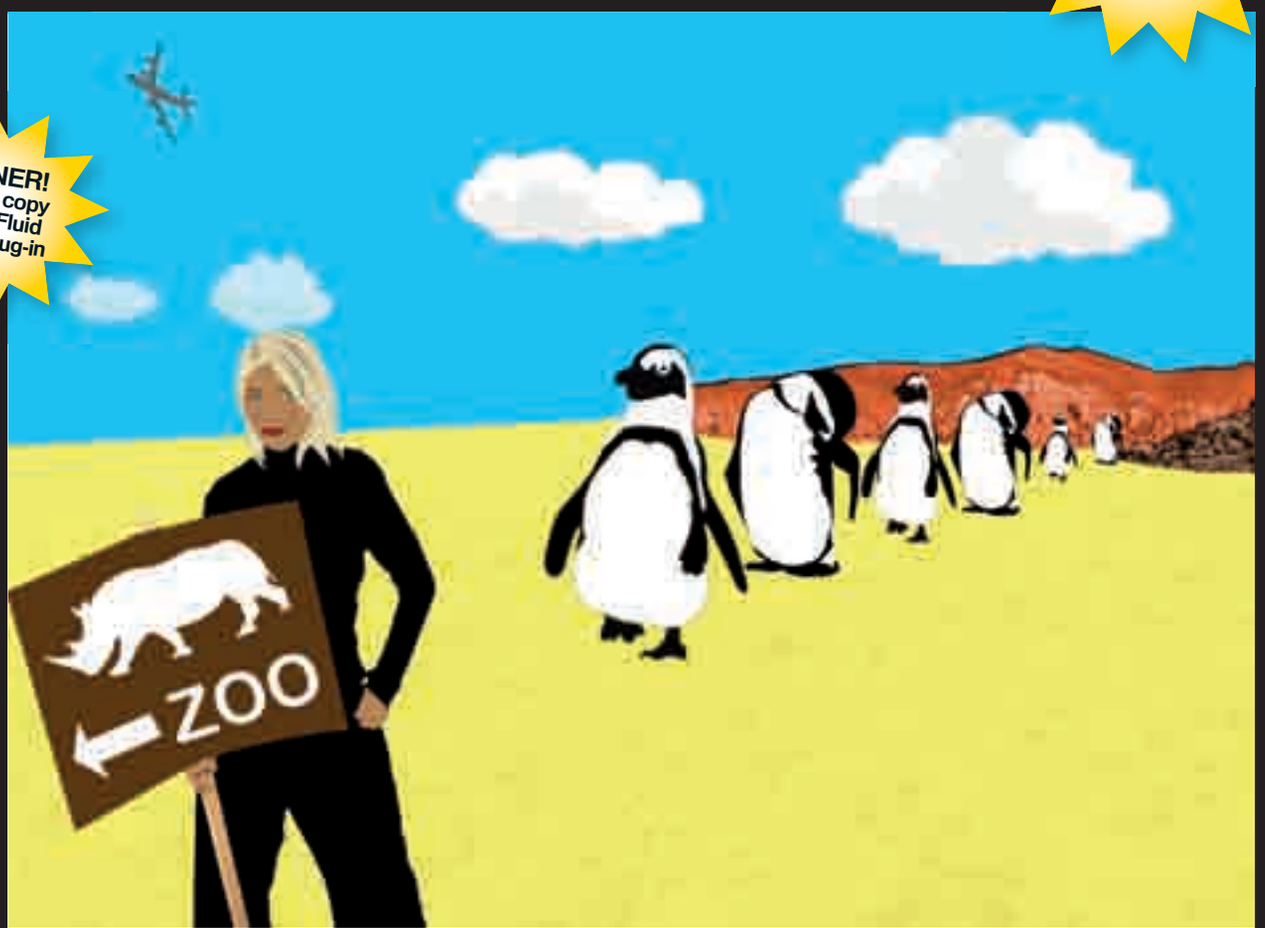
But you all did exceptionally well, and should feel very proud of yourselves. If you didn't make it this time, enter our challenge on page 98 and try again!

Anthony Nicholls

Untitled

"I was inspired by the Pop Art tutorial and Adnams beer adverts to create this illustration. I used a selection from the beach to create a textured feel to the sand. I used the Pen tool to create the shapes that made up the penguin and woman's head. I used the hills in the road photo to create the background using a similar method to the Japanese woodcutting tutorial. Finally, I used a soft round brush to create the clouds."

THE WINNER!



WINNER! Gets a copy of the Fluid Mask plug-in

Get your work featured

If you'd like to share your work with other readers, send your pictures in to us and you could be featured on these pages. Just pop your images onto a CD and send it to:

Exhibit, *Photoshop Creative*, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Michael Tickle
Zebra Crossing

"This one set off from me trying to see if I could lay a different animal skin over the rhino. Once I did that it just got daft…"

Emma Aldous
Self-determination?

"I have had a go at the Readers' Challenge choosing the pictures to use at random – it was quite difficult to find a way of integrating the rhino! It took a while, but I'm very pleased with the end result. It's the first time I have created anything like this."

Scott Foreman
(middle left)
Modified Highway

Scott has taken the road photo and applied his own photos and designs.

Bree Smith
(bottom left)
Creative Randomness

"Buddha's T-shirt was an idea planted in my head and I thought, 'What the heck!'"

Paul McMahen
(right)
Summer Burst

"The female model gave me an idea for a mirrored image of flowers framing her."

Exhibit

James Basoo

Freedom Roamer

Fifteen-year-old James sent us this image, which looks as though the rhino has been treated to some filter treatment to get him in his bubble enclosure.

Nina Ostensen-Hocevar

Penguins Go Home

"I just wanted to send those penguins home once and for all." Fair enough!

Helen Hampton (left)

Cave girl

"I started by creating a photocopy of the photograph, and took the background out using the Magic Eraser tool and painted her in using a nice soft brush."

Heidi Goehrke

Penguin Art

"I have tried to include as many of the pictures as possible. To create the rhino I simply drew the outlines against the wall, and for the face I used the Bas Relief filter. The ramp is a cut-out from a photograph of a pontoon jetty."

John McGinty (top)

Bar

"I really enjoyed the Pop Art tutorial. I also used the tutorial on neon sign making. The woman just looked so provocative, I thought I would montage her in a sexy bar scene a bit like a surreal dream."

Deborah Long (above)

Buddha's Tears

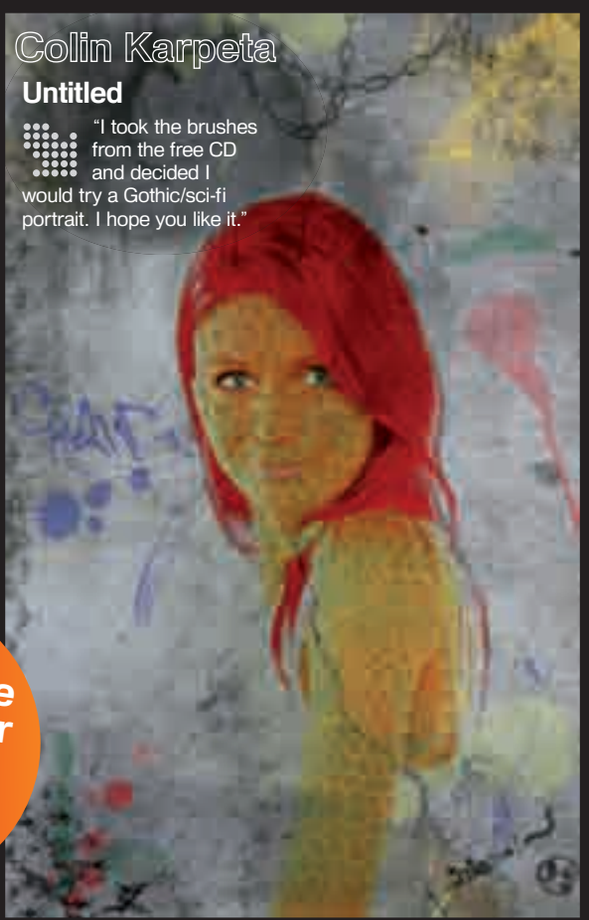
"Buddha's Tears incorporates images from several prior Challenges along with two images from this current set. The Buddha are crying for the struggle of good/evil and the loss of peace."

Turn to page 98 and enter this issue's Readers' Challenge

Colin Karpeta

Untitled

"I took the brushes from the free CD and decided I would try a Gothic/sci-fi portrait. I hope you like it."



WIN! FLUID MASK PLUG-IN WORTH £179

Readers' Challenge

Fancy pitting yourself against your fellow Photoshop peers? This is the place to do it...

As another issue comes to an end, it's our final duty to set all of you another creative challenge. We have gathered the usual motley crew of photos just waiting for you to take them under your wing and get them back on the creative straight and narrow.

For those who might be new to the challenges, the rules are very simple. You have to use at least one of the supplied photos in your entry, and apart from that you are free to use whatever other images you want and also create whatever style you want. There are no limitations in terms of deadlines or skill level, so you have no excuse for not entering!

Enter our challenge and see your work in the magazine!

HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Paint like Cézanne

Hailed as the father of modern art by many, Paul Cézanne's painting style is perfectly suited to Photoshop's Smudge tool. Discover how we transformed a normal photo into a Cézanne still life masterpiece by turning to page 26